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MUSIC & DRAMA

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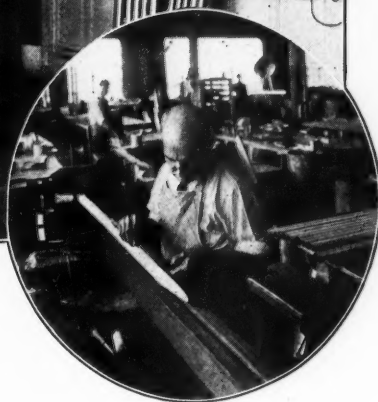
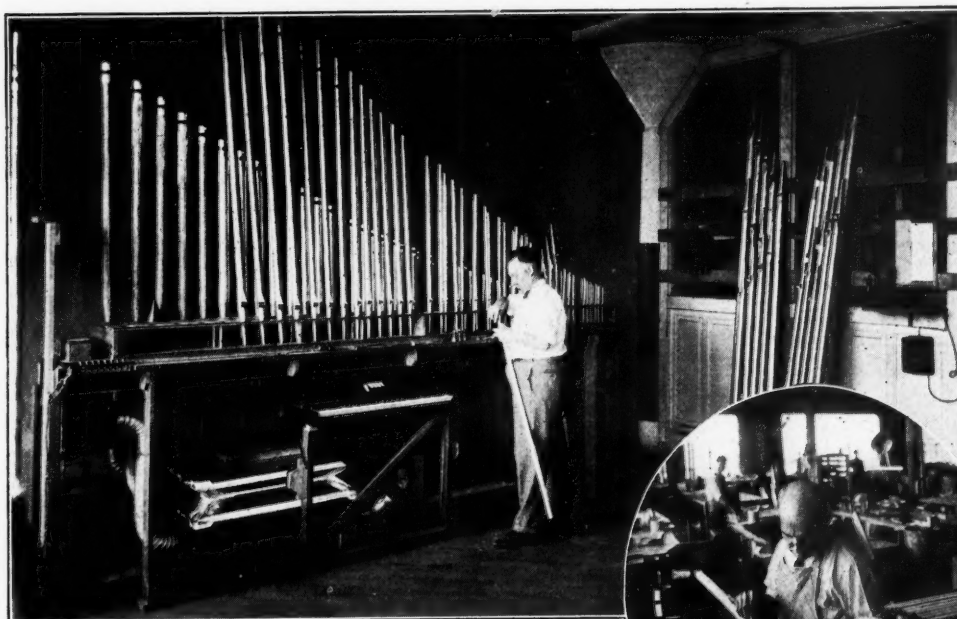
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Obvious Abbreviations

*e.d.m.v.*—Easy, Difficult, Moderate, Very

FIRMIN SWINNEN

LONGWOOD SKETCHES

A SUITE of four pieces published separately, written for concert organists chiefly, with no concessions to make it easy.

IN THE SHADOW OF THE OLD TREE, 9p. vd. How can we show a tone-picture in one short excerpt? 1375 shows two measures from the middle of the movement, where a



snatch of a theme is shown in the left hand, and an idea of the freedom of treatment in the right. There is the melodious, the harmonic, the rhythmic; there is also the virtuosity—and I wonder if we do not sometimes overlook the commercial value of virtuosity. There are four pages of manual arpeggios against a pedal theme, then some idiomatic writing, and finally a solemn melody against slow chords, as in 1376, which ends the movement. The Com-



poser says he has used his own modern themes in conjunction with Indian calls and melodies in this movement.

ROSEBUDS, 6p. md. Excerpt 1377 shows the opening melody and its accompaniment; the subtitle is Capricciotto and the Composer lives up to it by fanciful, playful, happy treatment of this theme throughout, using the variation style freely. It was his business for years to play



with the organ in order that he might make vast audiences enjoy it and pay to hear it; his LONGWOOD SKETCHES give every evidence of that period of his life, for in these compositions he uses the instrument in every idiomatic way, not to satisfy rules of composition but to enjoy the organ. Mere excerpts do not do these compositions justice; there are no formal pages of formal music; all is informal, free, musical.

DEWDROPS, 6p. d. Our first excerpt shows the opening of the theme, with a Pedal part intended to suggest a connection with the title, presumably drop, drop, drop. In this instance the treatment is continued for two pages, and then a free and fanciful middle section is introduced, on catchy, musical, organic materials handled in musicianly fashion. The Composer is not content with repeating anything; his recapitulations are not dittos but individually



written; 1379 shows the present instance, from the last page.

SUNSHINE, 17p. d. The finale begins as in 1380 and this treatment is continued for four pages before breaking up into free style. The Composer has spent so much of his life using the organ as an instrument for musical enter-



tainment that when he writes for it he does not become a slave to the rules of composition but rather the servant of his unconquerable imagination. The result can but be entertaining music of a very high order of structural merit, for he is a musician of the strictest schooling in spite of his work in concert fields. 1381 shows a formal theme, formally treated—for a while. Later we find a high-speed



manual passage for both hands against a three-note chord in the pedal. Any who have heard the Composer play will realize that his dynamic personality has no sympathy for the easy-going school. This Suite is difficult, most of it even very difficult.

For tone pictures these four pieces are superb, though they require a vast amount of work, including registration experiments and practise, to put them over well: but they are worth it. They make fine music of the kind the public can understand and therefore enjoy. We recommend them to all professional organists. (Presser 1927, \$2.65 complete)—T. SCOTT BUHRMAN



KARG-ELERT: ELEGIAC POEM, 8p.vd. How does an American publisher acquire this famous gentleman's manuscript? Excerpt 1352 shows the hopelessness of saying much about the piece; it is modernistic, complicated, mas-



# Books and Music for the Organist

## Books

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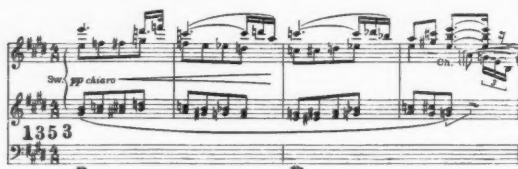
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s.a.t.b.h.l.m.—solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderate, very.

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# The American Organist

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# The AMERICAN ORGANIST

Vol. 10

JUNE 1927

No. 6

## Editorial Reflections

### It's Very Easy



LET STATISTICS prove the case. That is the way Mr. Cronham responds to my How do you do it? He seems to do it by having an intelligent plan, not adopted from the left-overs of a former administration, but devised by his own brain set particularly to that job. The plan included two items: a plan as such, and programs of good music for good people. The chief thing to avoid

is programs of dead music for dead people.

I am beginning to see some justification for the evils of editorial existence. The things I've championed for ten years are proving the ones our successful men and women have mounted by. This doesn't prove me an inventor but it does mark me a bright man. However, I hasten to join Mr. Cronham in the first sentence of his penultimate paragraph. I must have been born with considerable suspicion for the accepted thing, distrust of tradition, scorn for the laziness of the unoriginal. Yet in a job like this, if you live through it, you hear so much comment from every man about every other man and his work that you soon learn the errors of your world, and then it's only a matter of elimination before you have arrived at some startlingly good conclusions. If you have nerve enough to print them you're a hero or a fool. On that point I'm still open minded.

Mr. Cronham's article brings to a conclusion our series that began when Philadelphia decided church salaries were not all that they might be. It was very simple and the obvious course to pick our most successful men and women and ask them to say how they did it. Sad but true, at the last minute I had

to eliminate two names of organists I considered successful, when they failed to respond to the call of the profession for help in the time of need; their names were stricken from our original Tablet of Immortals. I can't champion any member of the profession in an emphatic way if he or she is so little interested in the welfare of the profession at large.

Program matter has been the theme of many sermons. Occasionally we have programs that are formless—just a mass or mess of stuff to be played, aiming nowhere and getting there. Sometimes we have programs of misguided zeal, stuffing a public with sugar plums, of which they soon sicken. Too often we have programs made with one thought uppermost, What will the rest of the profession think when they see in the organ magazines what I can play? Sometimes, too, these programs are made by men and women who have passed the stage when music as an art can appeal to them and have come to the point where music's only appeal is as a science. This happens with lamentable frequency. If only the poor souls would teach more and play less.

There would be many murders in the profession if I were to forget myself and pass along to those high recitalists concerned the private and public criticisms that are leveled at them for their high and mighty programs. As Mr. Cronham says, it's an insult to a man to tell him he needs an education and we are the ones to give it to him—when half the time we are pretty low creatures ourselves in matters of culture and education.

So there we are. If anybody wants more salary let him dig in and earn it. My several friends of eminent success have shown very clearly how they beat their predecessors in the very same jobs, how they turned failure into success. Of course if we just won't learn, won't work, won't open our minds to the onslaught of a new idea now and then, why that's our own funeral and nobody much cares.

## Regaining the Lost Audiences

It's a Good Idea to Do Some Original Thinking Before you Start Work  
Give More Thought to What You Yourself Think is Reasonable  
And Forget that You Have Been Taught This or That  
It's the Age of the Original Man

By CHARLES RAYMOND CRONHAM



I SHALL CONFINE myself to an account of such changes in conditions and attendance at Portland's Municipal Organ Concerts as have occurred since my appointment in December 1924. In all matters pertaining to these concerts the Portland Music Commission has worked with me. The commissioners have given of their time, effort, and frank advice, in all matters of policy, but have left matters referring to the program and all details of the actual concert entirely to me. This I regard as an ideal and essential condition. What follows concerns the problem of Municipal Organ Concerts, i.e., a series of organ concerts sponsored by a city and played to, practically, the same audience throughout the year. Such methods as were used to increase public interest, and consequent attendance, might not be applicable to recitals given under other conditions. I leave the reader to form his own opinion.

In the first place, it is my conviction that all concerts should be, first, last, and forever, entertainments; and that the most important element of an entertainment is variety. The audience is entitled to a good time, it is entitled to enjoy itself, to have fun, and having fun and enjoying oneself does not necessarily mean watching the antics of custardpie throwers. Does one not enjoy himself listening to "TRISTAN AND ISOLDE"? Is it not fun to hear SCHEHERAZADE? One must never forget that an audience is composed of human beings with a desire for life in its varying moods. Hate, love, laughter, and despair, all have their place. Consequently if we want people to attend our recitals we must supply the elements they wish. "But this," you say, "is low-brow: we're not educating them!" Don't insult a man by telling him he needs to be educated. Play to him and let him derive such education as he may. I have enough confidence in people to believe that in the long run they will respond to that which is good, and reject that which is bad.

Upon my arrival in Portland in 1924 I found the attendance at the Sunday concerts (there are 20 of these each winter from December to April) to average about 800 a Sunday. I was told that such had been the condition for three years. What was the trouble? Here was this fine organ, this hall seating 3500, the cost of the concerts charged up on the tax bill (so that the individual was not required to pay an admittance fee each Sunday) and a population 70,000. Not 3,500 out of 70,000 were sufficiently interested to attend.

What was wrong? In my opinion two things: the plan under which these concerts was offered to the public; and the program scheme itself. One of the first things that struck my eye upon arrival in Portland was a very small newspaper advertisement which read "Free Organ Recital." The word "free" was psychologically dead wrong. It is a word which, consciously or unconsciously, is associated in the minds of people with cheapness. Moreover all the expenses of giving these concerts, organist's salary and all incidental expenses are borne by the public. People always appreciate most those things for which they are compelled to make some sort of sacrifice. It seemed to me that the better psychological tack was to let the public know that these concerts were sustained by them, that the concerts were their concerts, and endeavor to stimulate pride in the work that they, the public, were doing not only for themselves but for the visitors to their city. As to the program, its arrangement was such as to produce a feeling of frigidity, so much so that it seemed sacrilege to applaud.

A large part of the success of any concert is the program. The program should have unity and continual contrast. Contrast not only as to one piece with another, but contrast within the piece itself. By contrast I refer to style, mood, and tonal color. Piece number two should not have the same general tonal color as piece number one. Also, one should not overstep the dictates of good taste, as one sees it, or forget that each separate piece and the program as a whole must be a unit and should create the effect of full and complete satisfaction.

The entire scheme was changed about. We increased our advertising space in the newspapers. We advertised in papers of nearby towns. We employed a writer whose duty it was to contribute articles of human interest regarding the coming Sunday program; articles, not about the player, but about the music to be performed. The program scheme was changed so that it became a concert, an entertainment.

A plan of using talent from this city, as soloists on the program, with occasionally a soloist from Boston or New York, was inaugurated. A word on this point: we might as well admit that the organ, as an instrument to be listened to over a period of time, has its limitations. I admit that it is practically impossible for the same performer to interest the same audience in sixty recitals, played by himself, during a single year. This organ was given to the people of the City by Mr. Cyrus H. K. Curtis not for the aggrandizement of a single individual but for the enjoyment and participation in the concerts, as far as possible, of all the people of the city. Hence the



stimulation of local interest in talent possessed by the city and interest in performers from a distance, through using a soloist on every program. While on the subject of soloists let me say that the concert runs one hour and fifteen minutes, the soloist using twenty or twenty-five minutes of that time. On some occasions organizations, choruses and the like, are used in place of the individual singer or player.

poser lives, but the performer dies, and the performer in order to justify his existence must find out what the composer desired to say and then, according to his own lights say that again to his audience.

So, backed up with more human publicity and changing the program as outlined, we launched forth. At the end of six weeks our attendance had jumped to 2500 a concert. At the end of the first winter sea-



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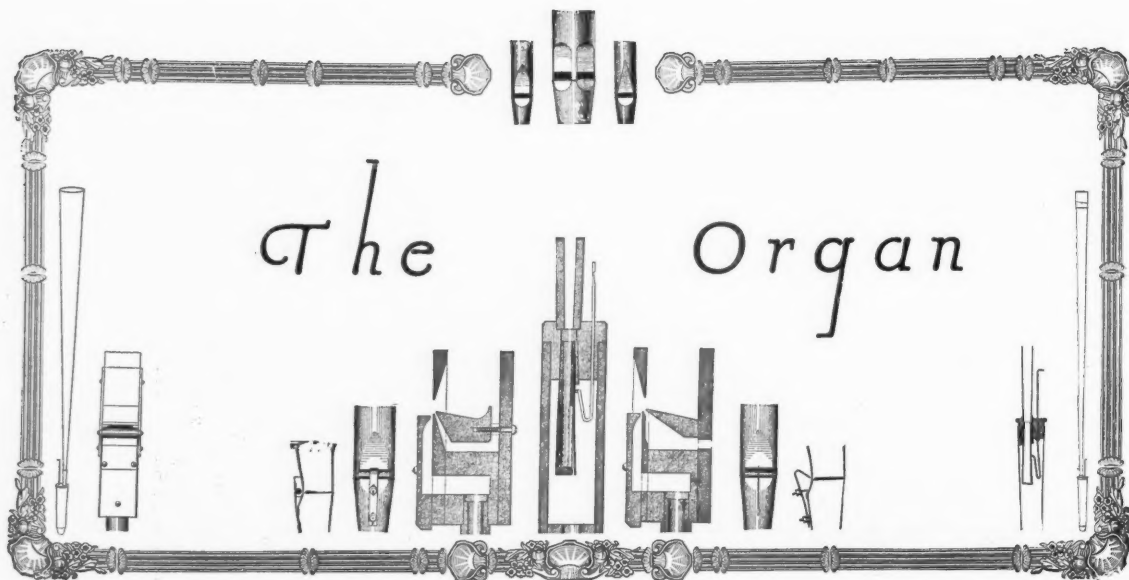
Portland was in the front ranks when cities began to consider organs a civic asset. At the opposite corner of America is one of the newest installations, and Mr. Hugh McAmis returned from several years sojourn in Paris in time to open the Möller Organ in the beautiful San Antonio Municipal Auditorium. Sunday audiences sometimes reach 3000. The problems Mr. Cronham is now solving for Portland will be the same as those Mr. McAmis will have to solve for San Antonio fifteen years hence.

As to the organ program; the tests I apply to a piece which I finally accept as a good program concert number are these: Is it sincerely music, does it get across to an audience? If it can fulfill both these conditions I include it as a permanent addition to my repertoire. I am not concerned whether such a composition is a transcription or not. Some are doubtless horrified at the number of transcriptions on my programs. But ask yourself two questions: Are these transcriptions of interest to people? and if these transcriptions (most of which are orchestral) were not played on the organ would the public have an opportunity to hear them? In this case they would not, since the City has no orchestra. Is it not better to let people hear Beethoven's FIFTH through the medium of the organ (unsatisfactory as that may be, compared to the orchestra) than not to let them hear it at all?

One must not forget the element of humor. A man once said to me, "Organists seem to have no sense of humor." Well, that is not strictly true. The organ repertoire, if we look it over carefully, tends to bear this out. But if you can't find humorous organ music, find the piece you want and transcribe it yourself. But get the humor some way. Feeling, imagination—put these in your playing, interpretation is the thing. Never mind the technic. Find out what the composer intended to say and then, you say it. That in my opinion is the only possible excuse for the existence of performers. The com-

son the total attendance for twenty concerts was 40,000, or an average of 2,000 a concert. At the end of the winter season of 1925-26 the attendance for twenty concerts was 50,000, a gain of 10,000 and better than 2,000 average. On several Sundays during these two seasons it was necessary to close the doors because of full houses. In the Summer I play five recitals a week for nine weeks. These recitals are at 3:30 and almost wholly attract visitors. The audience runs about 8,000 for the nine weeks. While this, of course, is not as satisfactory, it is a most excellent piece of advertising, our guest book showing visitors from all parts of the United States and Europe. All visitors are supplied with a booklet giving a description of the organ and outlining the work we are trying to do. Attendance so far this winter is well up to par.

In conclusion let me say that I am not seeking to say to the profession, "Look, what a great fellow am I." On the contrary, while it is true that the giving of Municipal Organ Concerts may revolve around one man, the success of such a scheme depends a great deal on the Commission or other body with which that individual has to work, their interest and frank discussion of all details of such work, the recognition of the type of audience, the approaching of that audience, and the actual program offered to that audience. If anything in the above is of use to the profession I shall be glad; if not, you are at perfect liberty to throw it in the wastebasket.



## Under the Editorship of Mr. William H. Barnes

Combining the Practical Requirements of the  
Organist with the Science and Technical  
Supremacy of the American Builder

### Mr. Barnes' Comment



FROM TIME to time the esteemed Editor of T. A. O. has written me in language none too mild concerning something he considers apparently a great and devastating abuse, viz. incorrect naming of borrows in a unit stop. For instance, he frequently finds specifications submitted for print with the usual unit Flute with extensions top and bottom, called Bourdon 16', Stopped Flute 8', Flauto d'Amore 4', Nazard 2 2/3', Piccolo 2', Tierce 1 3/5', and he becomes very wrought up about it, and wants me to put a stop to it. To say nothing of the instances where a unit Tuba becomes a Trombone 12', Tuba 8', and Clarion 4', or maybe the name Posaune 16' or Opficleide 16' is employed as being more euphonious, even if the poor old pipes sound the same. I have been turning this matter over, and more or less dreaming about it for some time, and I cannot share his strong feeling in the matter altogether.

In the first place, one must consider that any artistically made unit stop will vary considerably in both quality and strength of tone in var-

ious parts of its compass—if one can speak of art in the same breath with unit stops. But no less an artistic authority on matters connected with tonal design than Ernest M. Skinner himself, has developed a unit Flute for inclusion in his smaller residence organ schemes that actually is a small scaled Bourdon for the lowest two octaves, a Chimney Flute from 4'C for a few octaves, running out at the top in a mild Piccolo tone. So why isn't it proper to refer to this more or less composite stop in its respective ranges as a Bourdon 16', Chimney Flute 8' and 4', and Piccolo 2'? In the most usual ranges, for all intents and purposes, that is what the pipes sound like. Think of the monotony of looking at a console with a unit Flute, even if made as the common or garden variety throughout the compass, labeled, Flute 16', Flute 8', Flute 4', Flute 2 2/3', etc. There ought to be a certain amount of poetry and imagination in the names, even if there is not in the pipes themselves. One can at least have it in one place. When it comes to a unit reed such as Tuba or Oboe, being called some pleasant name for its 16' pitch different from the unison pitch name, here again the same thing is frequently done by some successful builders of unit stops, such as Kimball, for example, as noted

with regard to the unit Flute. When pedal extension is made from an 8' chorus reed such as Tuba, Trumpet, or Tromba, the scale and power are very materially increased in the 16' octave so that the low octave in reality becomes a powerful Trombone, instead of Double Trumpet or Contra-Tuba, and I see no impropriety in calling it such, for that is what it is in reality in its most characteristic range.

One can argue and philosophize for and against the introduction of unit stops in an organ, but if they are introduced, my advice is certainly to have it done by a builder who knows something about unit stops and has some sympathy with them. Of course, when it comes to calling a Flute a Trombone, or vice versa, this is manifestly absurd and the instances where our Editor has noted this sort of thing, must have been obviously typographical errors. But when a closely related family of Flutes are spread out for 97 pipes, and are all at least first cousins, if not brothers and sisters, it should not be necessary to call them by their family name Flute but by their Christian names Chimney, Nazard, Piccolo, etc., especially if the Flute family is made as suggested above.

I don't think there is any dishonesty in any of this, as every reliable builder now submits either an analysis of his specification, carefully indicating just what he proposes to furnish in the way of pipes, if there are unit stops, or otherwise indicating the actual pipes: and if the organist can't tell it's a unit by hearing the pipes in action, why the answer to that is "What he doesn't know doesn't hurt him."

## The Solo Organ

### A Plea for Distinctiveness in the Character of the Ensemble and the Component Items of the Fourth Manual

By EDWARD CADORET HOPKINS



R. AUDSLEY so long ago as 1905 recommended placing the Brass on a fifth manual for "facility in manipulation", retaining the fourth manual for the use of the Wood-wind and Strings. His

Ancillary Organ suggestions are mechanically as progressive an idea as any that have appeared for a century at least.

The complete plan presented here is a result of acquaintance with Dr. Audsley's ideas, coupled with many years' experience in playing Units as well as Straights; I have had also ten years in organ factories. The fourth manual as I picture it has yet to be conventionalized, even if someone has forestalled me in an isolated instance or two, which I have no means of ascertaining.

I hope to outline a practical convention for the Solo department of the modern organ: to do away with the makeshifts of intermanual borrowing and transferred stops, also the custom having one, two or more powerful Units appearing on every manual division of the organ to create an unholy din whenever the Crescendo Pedal or the Octave and Suboctave couplers are used. I trust this short analysis of my plan may convince others that I am correct in suggesting a change in the current methods of incorporating Solo stops.

In drawing plans for an organ of complete character my sense of proportionate expense was offended by the inordinate cost of the small Solo division. While recognizing its utility as an interpretive aid, I became convinced that as usually designed it was clumsy, out-of-place, and destructive of that homogeneity that is the delight of the discriminating organ enthusiast.

Nothing of any real value has so far been done to make this fourth manual division distinct in office and plan. The best that has been done so far, and that only by Dr. Audsley, is to attempt to turn the fourth manual into some sort of a magnified Great Organ by proper scaling and harmonic corroboration. The usual Solo division is either a sort of brilliant Great or a haphazard jumble of whatever loud voices the funds would supply: it has not been designed to fulfill a logical purpose as a flexible Solo department. By making this Division a real Solo instrument, capable of a multitude of effects, not a heavy Choral-organ, I believe we shall gain something of value. Dr. Audsley says:

"Except in Concert-room Organs of the first magnitude the Solo need not contain many stops. . . . In All cases the stops must be carefully selected to supply what is markedly deficient in the other manual divisions of the instrument, and to furnish voices of an orchestral character, strongly imitative and assertive in their tonality. . . . The Fourth Organ enters as the representative of an important section of the grand orchestra, (embracing) all the Brass-wind instruments. . . . Here, as in all the other divisions of the organ, the 8' pitch must reign supreme."

I consider the Solo division outside the traditional organ-scheme, as it turns the organ into something else the moment it obtrudes itself upon the ear. Its tones can overwhelm the finest organ-tones possible to manufacture. So let us recognize the truths of the matter and apply some general standard that will prevent unwise designers' piling up clumsy complexities in their efforts to incorporate variety into a small instrument. By complete segregation of the Solo ranks, and the couplers arranged as I will suggest, all becomes available in a convenient manner without confusing the organist who expects a Great to be a Great, a Swell to be a Swell, and a Choir to be a choir.

Having apportioned the three lower manual divisions to provide a sufficiently complete organ for all legitimate service purposes, and balanced its power to the needs of the building, we are at liberty to treat the Solo Organ as a free field for the exploitation of the suggested novelty tones.

The attempt to make a balanced division of this by neutralizing the overtones and duplicating the effect of a magnified Choral Organ is unthinkable if small auditoriums and pocket-books are to be considered. It would not be customary to use Heckelphones, Saxaphones, and Grosse Gambas in a massive full combination if they were placed where they could not be obtrusive unless called for directly.

If octave-coupling is a part of the console scheme these noise-making ranks (never pleasing when used in dignified music) will completely overwhelm the finest organ tones. They belong outside the fundamental scheme of the medium size organ.

1st: Unify the entire Solo and provide registers at any pitch that may be effective in solo registration of extreme character. The strings and flutes are often needed at 2' in combination; these and similar possibilities should be made available.

In connection with the modern tendencies toward borrowing I earnestly recommend the reading of Mr. Wallace Goodrich's study of The Organ in France. He takes the conservative point of view to a great extent, but is really eclectically disposed in the final analysis. On page 88 of his book he begins an argument in reference to the 'augmentation' of the Pedal organ that is intended to show the difficulty of performing Gothic music upon the unified instrument. Unification carried out to the extreme in large organs is a decidedly mixed blessing. "Go West young man!" said Greeley—but why need we fall into the Pacific in a search for the unattainable?

2nd: Subdivide the Solo stops into three floating divisions in separate chambers which shall each couple to the expression pedal of the manual from which the subdivision is to be played. One unit of a color appears in each box, an essential point.

The subdivisions are to be Brass, Wood-wind, String. Each will have its own independent relay for console purposes. Enclose a Gedeckt with the Strings for the background or body-tone of the Viols, as the pipes are usually lacking in this.

We have heard of tonal segregation and have seen it tried in Units with confusing results.

The practice may be applied to the Solo to great advantage when the architecture of the instrument is so planned.

3rd: Provide three button or tablet-touches on the left key-cheek of each manual, making twelve in all inclusive of the fourth manual itself. These are couplers for flexibility of control.

We have divided the Solo into three divisions, all to be acoustically located and enclosed in separate chambers:

Brass Organ  
Wood-Wind Organ  
String Organ  
We Provide these Couplers:  
Brass to Great  
Wood-Wind to Great  
Strings to Great  
Brass to Swell  
Wood Wind to Choir  
Wood-Wind to Swell  
Strings to Swell  
Brass to Choir  
Wood Wind to Choir  
and Strings to Choir

In the form of buttons or tablets in the key cheeks, with a release device, any one, two, or all could be depressed in a moment if wanted. They are not to form a part of the regular coupler system in the usual position. One Solo to Great coupler (a synthesis of the three key-cheek couplers) may be incorporated in the usual place, but we are relying upon the unification to supply a much more flexible mode of control than any ordinary octave couplers could supply.



The Solo coupler-buttons should also couple the shutters of their subdivision to the expression pedal of the manual upon which the subdivision is to sound. This will be recognized as the suggestion of Dr. Audsley in regard to Ancillary Organs. A fourth manual should be provided as well, so the floating organs may be used from their own keyboard.

In the Solo Organ we expect to find all the odd and powerful recent improvements and discoveries in artistic voicing. In a complete form it would include these colors, which can hardly be added to a moderate sized Great, Swell, or Choir without upsetting the tonal balance of the division:

#### BRASS

Tuba Sonora  
Military Trumpet  
Heckelphone  
(French Horn)  
Ophicleide  
Trombone  
Bell Diapason  
Phonon Diapason  
Grand Principal  
Flute a Pavillon  
Tibia Plena  
Doppel Offenflote

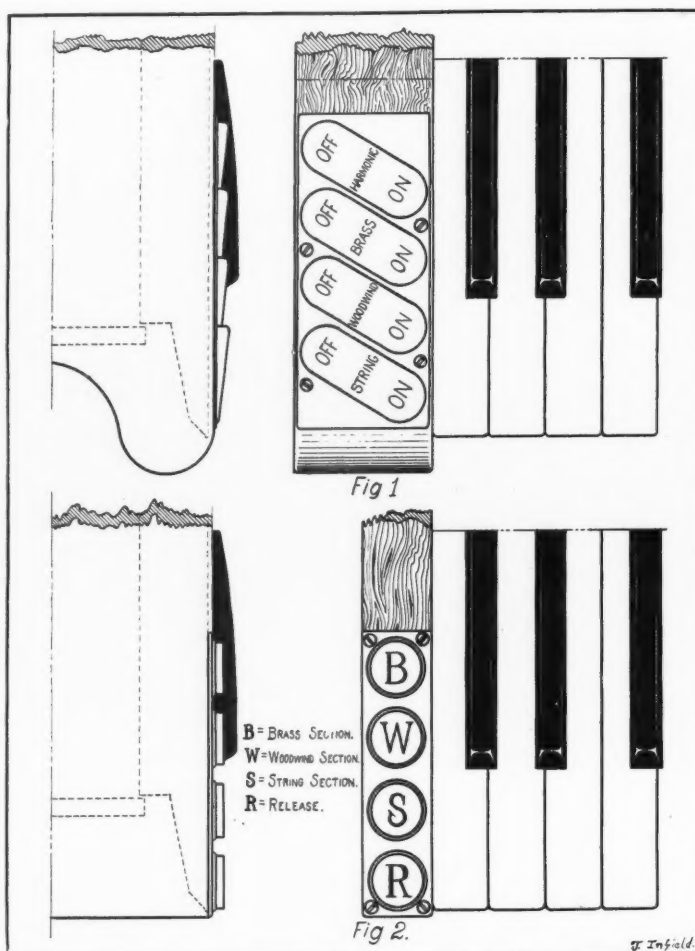
#### WOOD-WIND

(French Horn)  
Harmonic Flute  
Concert Flute  
Clarinet  
Musette  
Oboe  
Bassoon  
Cor Anglais  
Corno di Bassetto  
Nachthorn  
Saxaphone  
Kinura  
Vox Humana

#### STRING

String Diapason  
Violincello  
Flue Saxaphone (perhaps)  
Flue Oboe (perhaps)  
Tibia Claust e  
Grosse Gedeckt)  
Tibia Clausa ) one rank  
Doppelflote ) only  
Violins  
Celestes  
Grosse Gamba  
Grand Viols  
Viola

Since the Gedeckt-tone in its most powerful varieties is inclined to render the Full Organ muddy or hazy in intonation, the Solo on this plan would be the place for them. Doppelflote, Grossegedekt, Tibia Clausa, and others, do nearly as much damage to Gothic music as do other modern voices, yet



we would not do away with them for a mere whim of personal taste, if possible to prevent it. As thrillers they have proved their value. The Wood-wind or String subdivision is therefore their place, and soft Gedeecks or half-stopped ranks can be used on the three lower manuals for variety if it seems desirable.

By means of unit chests all the Solo registers should be used at 16', 8', 4', or other desired pitch. The Pedal may be properly augmented by unification from the Solo Division as the tones more closely resemble Pedal extensions than true manual voices.

The occasional addition of useful solo voices to the other manuals by this means is made strikingly simple and, to use, so logical that we wonder that we have never seen it reduced to a system by some progressive builder of large organs. The combinational effects are infinite and get-at-able; for instance, if I prepare on the Solo the Tuba 16', Doppelflote 8', Phonon 8', Violins 8' and 4', Piccolo 2', all will be playable simultaneously upon the Solo (or Great through the regular 8' coupler) but with Brass to Swell,

Wood Wind to Choir, and Orchestral Strings to Great, I can secure effects of unparalleled usefulness in combination with their regularly apportioned registers. And, as stated before, there is no necessity for including the shrill or unassimilable registers in massed piston formations.

I have played organs of unit structure where the tones were segregated. It was seldom possible to find an opportunity for the use of the boxes separately. There was no body of choral organ-tone to act as a center for the harmonic background of the compositions.

The Fourth Manual may be used to handle Harmonic, Aerial, Echo, Perussion, or Antiphonal Organs in addition to the Brass, Wood-Wind, and String Ancillaries. With the couplers as I have recommended the problem of their accessibility is solved. Given the standard three-manual of ordinary proportions to build upon, we may expect the fourth manual to assume a form at least similar to this that I recommend. The entire organ will be greatly improved by the resulting clarification, is my belief.



PALOS VERDES ESTATES, CAL.  
WILLIAM RIPLEY DORR RESIDENCE  
HALL ORGAN COMPANY

Specifications by MR. DORR

Scales and Pressures by MR. C. B. FLOYD

Erected by MR. D. V. MAGEE and  
MR. EDGAR C. LAUGHLIN

Finished by MR. DORR and MR.  
LAUGHLIN

COUPLERS: 12

To 16' 8' 4'

Pedal GS S

Great GS GS GS

Swell S S S

PISTONS: Absolute, on Double Touch,  
second touch cancels division.

CRESCENDOS: Full Organ, Register.

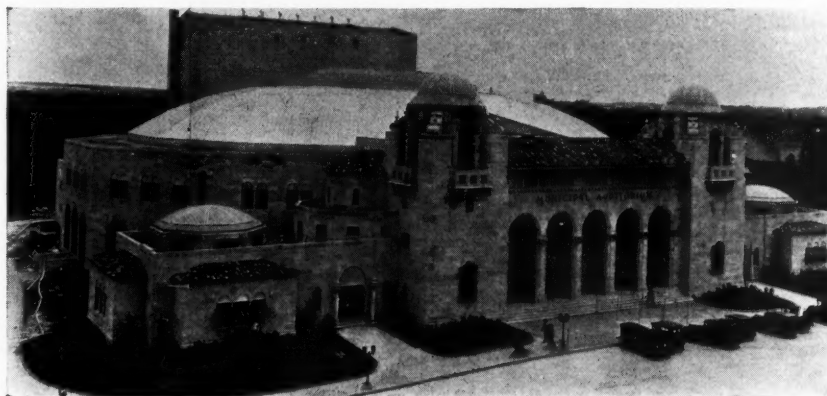
REVERSIBLES: G-P. Tutti.

INDICATORS: Crescendo, Full Organ.

BLOWER: Kinetic.

like celeste. Used alone with 16' and 4' couplers, heavy Pedal, box closed, it gives a far-off cathedral organ effect which is most impressive; for accompanimental use, both with organ and vocal solos, it is delightful. It is a delicate and charming solo voice accompanied by the Aeoline.

"The full organ is solid and dignified without being overpowering. A unique feature is the view from the



THE HOME OF AN ORGAN

The exterior of San Antonio's Municipal Auditorium is even more attractive than its interior. Mr. McAmis and the Möller Organ are endeavoring to bring organ music to the masses and, later on, the masses to organ music. The trouble with the organ and its public acceptance is not so much the lack of appreciation on the part of the public as it is the inability of the organist in past and present generations to make organ music vital and appealing. Its hitherto exclusive control by the church is responsible for the inaptitude of both builder and organist to make of it a concert instrument. However, that handicap is rapidly vanishing and the organ is on the verge of coming into its own.

	V.	R.	S.	B.	P.
Pedal	1.	1.	4.	3.	44.
Great	2.	2.	6.	4.	146.
Swell	7.	7.	7.	...	499.
	10.	10.	17.	7.	689.

PEDAL	Gcc.: V 1.	R 1.	S 4.
1	16	BOURDON f 44w	
2		Liebhlich Gedeckt p	Nos. 1,
		14-S	
3	8	Bourdon f No. 1	
4		Gedeckt p Nr.	

GREAT	Gcc.: V 2.	R 2.	S 6.
5	8	DIAPASON f 73m	
6		VIOLE D'ORCHESTRE mf	No.
		11-S	
7		GEMSHORN CELESTE p	No.
		12-S	
8		AEOLINE pp No. 13-S	
9		MELODIA mf 73w	
10	4	HARMONIC FLUTE mp	No.
		15-S	

SWELL	Gcc.: V 7.	R 7.	S 7.
11	8	VIOLE D'ORCHESTRE mf	
		73m	
12		GEMSHORN CELESTE p	
		73m	
13		AEOLINE pp 73m	
14		GEDECKT mp 73w	
15	4	HARMONIC FLUTE mp	
		73m	
16	8	OBOE mf 73m	
17		VOX HUMANA p 61m	
		Tremulant (Affects full organ)	

We have the following comments by Mr. Dorr:

"The Organ is installed in an 8 x 10 chamber in the middle of one side of a living room 5' x 30'; it is excavated four feet below the living room floor, and its ceiling follows the roof slope, thus giving 11' height at the back and 14' in front. Tone exit is 4' x 7', covered by a wood grille, backed with damask. Console is located at center of end of room, with bench against the wall. It was necessary to alter the original specification, which called for 12 Lieblich Gedeckt pipes, and substitute a double-valve Polyphone action on the Bourdon for these pipes. This has proved very satisfactory.

"I have incorporated one idea in this organ which I have never seen elsewhere, and which has proved even more beautiful and useful than I anticipated. This is the Gemshorn Celeste, which is voiced half-way, in both power and stringness, between the Viole d'Orchestre and the Aeoline. It is tuned very slightly sharp to the Viole d'Orchestre, 6 waves in five seconds in the middle octave, and a very little slower below and a trifle faster above. With the Aeoline it makes a lovely Vox Celeste; with the Viole d'Orchestre a satisfactory string Celeste; and with either the Gedeckt or the Melodia, a warm and mellow flute-

bench, from which one looks over a lovely rose garden, across the blue Pacific to the mountains behind Santa Monica, thirty miles away, and then on to a second range twenty miles beyond the first. It is a wonderful place to sit and improvise."

## Program Notes

### CAESAR FRANCK

#### GRAND PÏECE SYMPHONIQUE

César Franck, though born in Liege, Belgium, spent the greater part of his life as an organist and composer in Paris. Among his greatest masterpieces are a Symphony, a Violin Sonata, a String Quartet, an Oratorio, "The Beatitudes," and his organ works, where the mystic tenderness and grandeur of Franck's genius found their supreme expression.

The Grand Pièce Symphonique falls naturally into four divisions. The first, Andante serioso, is in the nature of an introduction. The second, Allegro non troppo e maestoso, is based on a rugged tune of decisive rhythm first heard in the pedal (bass) part. The third, Andante, a slow flowing melody of appealing beauty, is interrupted by a lively Allegro passage. After two pages of recitative in which fragments of all the preceding themes are heard, the work launches into a final movement of triumphal power and brilliance.—H. B. JEPSON



Under the Editorship of

**Mr. Rowland W. Dunham**

In Which a Practical Musicianship and Idealism  
Are Applied to the Difficult Problems of  
the Organist and Choirmaster

### Mr. Dunham's Comment

**U**NHAPPY indeed was the situation of a gentleman who wrote a letter to this department recently. It will be interesting to give the reader a resume of his difficulties.

He was a man of sound training and ability. His personality was apparently congenial and authoritative. So far as can be learned no fault can be found with the quality of his work nor with him personally. He can remain in his present position indefinitely. And yet he is seeking a change.

The trouble seems to lie in the minister. How often do we hear this same complaint! When this man took the position he now would abandon, the minister was in favor of any changes that might improve the service. Promises of facilities and opportunities for private teaching were glowingly made. After several years he has found that conditions are not at all as pictured. "Every suggestion I made where improvements would be effective was incontinently turned down." The unlimited power of the preacher seems to prohibit hope for relief. The teaching situation is hopeless with facilities unaltered.

Here is a musician who has done his work acceptably but under the domination of an uncongenial individual who does not always keep his promises. The case is not uncommon in our profession. One can not always be certain that the organist is entirely blameless, yet this must be so in many instances. The great difficulty for us is to conform to the demands that are reasonable without sacrificing our independence or authority. It would appear that the church organist should be more than ordinarily endowed with diplomacy. In cases of friction the common sense of the individual can transcend seemingly insurmountable barriers. Above all we must learn to act wisely and not hastily.

When we find ourselves in an utterly impossible situation, as this man finds himself, the only sane course is the one he is pursuing—the quiet search for another position. He is arousing no antagonisms; is likely to leave with a record that cannot harm him in the future; and he may take enough time in his search to locate something which he really wants.

If we were to indulge in a moral it would be, "look before you leap."



### Calendar Suggestions

AS IN THE PAST we make a few general recommendations of simple music for this generally choir-less month.

#### ANTHEMS

"As Pants the Hart," Spohr  
"O Lord, my God," Wesley  
"Lord, for Thy Tender Mercies," Farrant.

"My Soul Truly Waiteth," Steane  
"Jesus, Friend of Sinners," Grieg  
"The Path of Prayer,"

Voris (Schmidt)  
"The Lord be With Us," (s.a.b.), Berge

"Cast Thy Burden," Timmings

#### SONGS

"Come Ye to the Waters," Roberts (Schmidt)

"O Lord, Our Lord," Thayer (Schmidt)

"The Voice of Joy," Scott (Ditson)  
"Give Ear to My Words," Salter

#### ORGAN PIECES

Stebbins—In Summer  
Pierne—Cantilena  
Macfarlane—Scherzo in Gm  
Karg-Elert—Sunrise  
Hollins—Song of Sunshine  
Cole—Summer Fancies  
Diggie—Barcarolle  
Candlyn—Indian legend  
Nevin—Song of Sorrow

#### ALEXANDER GUILMANT GRAND CHORUS D

A brilliant, martial work with massive chords above a weighty pedal bass. The middle section is as quaint as an old fashioned minuet.—ALEXANDER RUSSELL

## Choral Societies and Programs

### Points of Helpful Interest in the Presentation of Elaborate Musicales Devoted to Cantatas and Oratorios

By LEROY V. BRANT

#### Gounod's "REDEMPTION"

**G**OUNOD'S "REDEMPTION" repays to a high degree the time and talent spent on it. There appears to be some question as to the value of Gounod's music, but there is definitely no question as to its appeal to the average church and concert-goer. It has well developed melodic lines, it is dramatic, and it is not too difficult to understand. These merits Gounod imparts to all his music. "THE REDEMPTION" is one of his best efforts.

It appears that Gounod not only composed the music but also arranged the verse. This would make for unity. There is a short prologue, dealing with the first creation of man, his fall, and with the promise of a Redeemer. Part One depicts the scenes of trial, crucifixion, and death of Jesus; Part Two pictures the high lights "from the resurrection to the ascension"; and Part Three "the pentecost."

If one is to take an entire evening, it might be well to give the entire oratorio, although I feel personally that an hour and a half is enough. It is well to send an audience away thinking the performance well done, but too short.

It has been my practise to play the introduction on the organ, to pass then to the chorus "The Earth Is My Possession," page 8, Novello Edition. After that I have cut to page 77, the chorus "Savior Of Men." I have made the cuts in this way because it has become a custom with my own choir to sing "THE REDEMPTION" on Whit-sunday, and the portion of the text selected would be more appropriate to the season than that dealing with the death of Jesus. We have sung the entire text from page 77 on. This will make about an hour and a quarter of singing. The director is too apt to think his special singers for quartets, trios, solos, will thoroughly learn their parts, permitting him to spend his time with the chorus. This should be so, but it is not. The chorus recognizes its limitations, and works to overcome them. The soloist thinks he is a great man, and the members of the quartet are sure they are among the best dozen musicians on the continent, and accordingly they trust to the divinely given knowledge they possess to get them through the battle.

The wise director will begin running over the special parts a month or six

weeks before he begins with the chorus. It sounds unreasonable, but it is the best plan. The first of these special ensemble numbers will be the ladies' trio on page 38, "How Shall We By Ourselves?" It is easy, but Don't Trust the Trio. See that they know it perfectly. Take, after that, the men's work on page 94. It will pay to spend a special night or two with the men only, the same with the ladies' Page 94, the appearance of the guards before the Sanhedrim after the resurrection, is dramatic to a degree, and well repays special attention to its shading and expression in general. The ladies' chorus on page 103, "The Lord He Is Risen Again," is a trifle tricky.

Now for the choruses: "Savior of Men" is simple; it should be given very slowly and impressively. It is so short that the tempo can be slower than would be wise under ordinary conditions. The chorus on page 99, "Now Behold Ye The Guard," can be made one of great dramatic force. Utter and biting contempt for the untruthfulness of the members of the guard who lied for money can be carried to the auditor if only a little attention be given to the spirit of the words. On page 109 we come to one of the loveliest things in the work, the soprano solo followed by an obligato chorus, "From Thy Love As A Father." Extreme delicacy on the part of the chorus is necessary. Again, this is a simple number from the technical standpoint, its whole difficulty lies in its interpretation.

A word as to the best known of all of the choruses of Gounod, "Unfold, Ye Portals;" it is often sung without the preparation of the bass and tenor recitatives, thereby losing at least half of its dramatic force. Permit here a plea that when sung it shall be sung with its proper setting. The two voices telling of the scenes before the ascension make doubly forceful the adjuration to "unfold," supposed to be given to the very gates of Heaven, themselves, as the conquering Messiah approaches in triumph. The chorus must be sung slowly, but with a conviction and triumph as little to be shaken as the foundations of the eternal city themselves.

It will be well to pause at least a minute after the singing of "Unfold Ye Portals," before taking up the next chorus, "Lovely Appear." The character of the two are essentially different. The latter will be sung somewhat faster, with a perfect legato, and for the most part very softly. The prophetic eye is now functioning and sees in the future the prints of loving

feet on the sands of distant countries, the footprints of those who go to proclaim the gospel of peace.

In the last chorus there are a few spots to be watched. On Page 156, "At My Word Have The Blind," one needs to drill the chorus most carefully on the leads. The next eight pages will unfold the most difficult portions of the entire production and should have attention commensurate with the difficulties encountered.

"THE REDEMPTION" is one of the most popular of all oratorios. It is not difficult. The accompanying can be done on a moderately good organ. If one can have an orchestra, much better. There will be more who cannot, and to such I say be content with a good organ accompaniment; it will be much better than a poor orchestral one.

#### Service Programs

*PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be given choirmasters who observe the following requests:*

1. Write your own program lists and follow the exact style adopted for these columns.
2. Confine your written list most largely to anthems you recommend to your colleagues.
3. Specify when solos or duets, etc. are included.
4. Mark with \* any anthems you consider especially practical for the average choirmaster in the average church.
5. Mail your lists once a month, or once every second month, to reach this office on or before the 20th of the month; include your printed calendars with your written list.

#### MR. PIETRO YON

ELABORATE HOLY WEEK MUSIC IN THE Church of St. Francis Xavier, New York, during Holy Week were held elaborate services under the direction of Mr. Yon; we quote some of the selections:

28 Gregorian settings

19 Yon choral works

In Monte Oliveti

Tristis est Anima Mea

Pange Lingua

Omnes Amici Mei

Ave Maria

Lacrymosa Dies Illa

O Faithful Cross

Missa te Deum Laudamus

Christ Triumphant

Haece Dies Alleluia

Regina Coeli

Jerusalem Surge

etc

Mass for Men's Voices, Deschermeier

Ave Verum, Hamma

Kyrie, Gloria, Perosi

Ponule Meus, Palestrina

O Bone Jesu, Palestrina



## MISS REBECCA D. BURGNER

"Great and Marvelous"—Turner  
 "Flavens are Telling"—Hayden  
 "Doth not Wisdom"—Rogers  
 "In Heaven Above"—Christiansen

## ARNOLD DANN

"Ho Everyone"—Martin  
 "Lo How a Rose"—Praetorius  
 "Jesu Do Roses Grow"—Webbe  
 "Evening and Morning"—Oakley  
 "Break Forth O Beauteous"—Bach  
 "Henselt—Ave Maria  
 "Bennett—Elegiac Prelude  
 "Handel—Athalie Overture  
 Rheinberger—Riposo  
 "Austin—Pilgrim's Progress:  
 Delectable Mountains  
 Maulet—Carillon Lortie  
 "Boely—Andante con Moto  
 Malling—Paulus  
 Bonnett—Reverie

## DR. CLARENCE DICKINSON

"Lord is My Light"—Parker  
 "I Do Not Ask"—Spross  
 "Whoso Dwelleth"—Martin  
 "Thee Will I Love"—Tchaikowsky  
 "Father Omnipotent"—Coleridge-Taylor  
 "Jesus Friend of Sinners"—Greig  
 "God is Our Refuge"—Foot  
 "Dear Land of Hope"—Elgar

## MR. WILLIAM RIPLEY DORR

## SERVICE PROGRAMS

WE PRESENT with great pleasure a list of anthems used by Mr. Dorris in Wilshire Presbyterian, Los Angeles, together with Mr. Dorris's comments, as has often been requested of choirmasters who make their programs as carefully as does Mr. Dorris. \* indicates unaccompanied works.

"Father of Mercies"—Waddington (Big)  
 "Cherubim Song in D"—Bortnyanski  
 "Hark Ten Thousand"—Kennedy  
 "There is No Sorrow"—Godfrey (Quiet and devotional)  
 "Flanders Requiem"—LaForge (Fine for Armistice service)  
 "Gould of Righteous"—Noble  
 "Blest are the Pure"—Kennedy (Devotional and exalted)  
 "Fierce was Wild Billow"—Noble  
 "Emitte, Spiritum Tuum"—Schuetky (Latin text)  
 "Love and Sacrifice"—Gale (Short and melodious—nice text)  
 "O Come Before"—Martin  
 "Lo How a Rose"—Praetorius  
 "Three Kings"—Gevaert  
 "Three Kings"—Spanish harm. by Romeu  
 "Sleep Judea Fair"—Mackinnon (A charming American anthem)  
 "While Shepherds Watched"—Jungst-Dickinson  
 "Three Kings"—Candlyn  
 "Bread of Heaven"—German  
 "Our Master Hath a Garden"—Crimp (Poetic)

\*"O Bone Jesu"—Palestrina (Latin text)  
 "Ho Everyone"—Martin  
 "Veni Jesu"—Cherubini (Latin text)  
 "Listen to the Lambs"—Dett  
 "In Heavenly Love"—Parker  
 "Hark Hark My Soul"—Housley  
 "Any good choir will enjoy the Waddington, the second Kennedy number, Mackinnon's gem, the German communion anthem, and the Crimp number, and they are not difficult. The Schuetky 'Emitte,' published by Birchard, sever parts, is one of the most spiritually exalted inspirations I know. It was used much by Father Finn. It looks easy but is very difficult to do well, but well worth the necessary work. The same is true of the Old Catalanian (Spanish) Three Kings, which has two tenor parts. This takes a choir absolutely sure of itself in unaccompanied singing. This number has been used by the St. Olaf and Dayton Westminster choirs, but goes very well with boys. The Housley hymn-anthem is fairly easy, more on the popular order, and has in its refrain a refreshing lilt which is exhilarating. The congregation greatly enjoys it," says Mr. Dorris.

## MRS. KATE ELIZABETH FOX

"Hear My Prayer"—Mendelssohn  
 "Gallia"—Gounod  
 "Now Christ The Lord"—Plumdemann  
 "Sanctus"—Gounod  
 "Death is Swallowed"—Hollins  
 "Lights Glistening Morn"—Parker  
 "Be Early Morning Light"—  
 Ravenello—Christus Resurrexit  
 Jenkins—Dawn  
 Hollins—March Triumphant  
 James—Meditation St. Clotilde



DR. HEALEY WILLAN

One of the most important figures in musical Canada, born Oct. 12th, 1880, in London, England, came to Canada in 1913; studied music with Dr. W. S. Hoyte and upon that single foundation has built a musicianship of his own that is of international note. Besides his famous Introduction, Passacaglia, and Fugue he has composed about a hundred anthems, songs, motets, and instrumental works for various instruments. He has an extensive record as conductor and educator, ranking as one of Canada's and America's most eminent musicians. He is on the faculty of Toronto University, and organist of St. Mary Magdalene, Toronto.

## MRS. O. B. GARDINER

"Behold Thy Servant"—Harris  
 "O Brightness"—Lutkin  
 "If Ye Love Me"—Coleman  
 "Ho Everyone"—Martin  
 "Lord I Call"—Andrews  
 "In Heavenly Love"—Parker  
 "Lord Lead Us"—Brahms  
 "Man of Sorrows"—Adams  
 "Gallia"—Gounod  
 "O God My Trust"—Hall  
 "God Be Merciful"—Mammalt  
 Dudley Buck's "Song of The Night"

## CARROLL W. HARTLINE

TRINITY LUTHERAN—READING, PA.  
 "Gloria"—Mozart  
 "Hushed and Still"—Nageli  
 "Thy Word is a Lantern"—Kinder  
 "More Love to Thee"—Wolcott  
 "Presentation of Christ"—Eccard  
 "In Every Place"—West  
 "Thou Wilt Keep Him"—Speaks  
 "If Ye Love Me"—Simper  
 "All for Thee"—Marsh  
 "Heaven is My Home"—Broome  
 "Lord of All Being"—Andrews  
 "Ho Every One"—Macfarlane  
 "Day is Past"—Marks  
 "O How Amiable"—Barnby  
 "Bread of the World"—Parker  
 "Love That Wilt Not"—Stebbins  
 "Jesu Thou Art Standing"—Foster  
 Grieg—Ave Maris Stella  
 Chubb—Stillness of Night  
 Rogers—Scherzo (Suite 2)  
 Rogers—Pastorale (Suite 2)  
 Roberts—Festal March  
 Truette—Hymnus  
 Bibl—Evening  
 Nearing—A Memory  
 Clokey—Negro Spiritual  
 Frysinger—Eventide  
 Stebbins—At Twilight  
 Rogers—Processional March

## DR. RAY HASTINGS

"Consolation" (No. 4)—Liszt  
 "Honor of Prayer"—Scott  
 "When Morning Glids"—Italian Melody  
 Read—Offertory  
 McDowell—From An Indian Lodge  
 Saint-Saens—The Swan  
 Gounod—Pontifical March. Serenade.

## MR. ARTHUR LESLIE JACOBS

"Come Unto Me"—Barri  
 "Hear My Prayer"—Mendelssohn  
 "Forsake Me Not"—Stevenson  
 "Jesus Only"—Rotoli  
 "Listen to the Lambs"  
 "Deep River"  
 "Swing Low Sweet Chariot"  
 "Were You There"  
 Stebbins—Where Dusk Gathers  
 Dunn—Fantasy on a Negro Tune  
 DR. FOUNTAIN P. LEIGH  
 "Friend Who Waiteth"—Macy  
 "Soft Sabbath Calm"—Barnby  
 "Teach Me to Pray"—Jewett  
 "Jesus Only"—Rotoli  
 "Come Ye Disconsolate"—Rockwell

## BAUMAN LOWE

Ibrahim's "Requiem"  
 Bach's "Mass in B Minor"  
 Bach's "Bide With Us"  
 Saint-Saens' "Heavens Declare"  
 Verdi's "Manzoni Requiem"

## J. B. F. MCDOWELL

A Lincoln Sunday Program  
 Mendelssohn—Hero's March  
 "Union and Liberty"—Parker  
 Negro Spirituals

"Every Time I Feel"  
 "De Ol Ark am A-moueverin!"  
 "My Lord What a Morning!"  
 "Didn't It Rain"  
 "Nobody Knows the Trouble"  
 "Steal Away"  
 "Swing Low Sweet Chariot"  
 "De Gospel Train"  
 "Somebody's Knocking"  
 "Crucifixion"  
 "Drums"

"Carry Me Back to Ol' Virginia"  
 "Going Home"  
 Gaul—Chant Triumphant

## MR. DAVID A. PRESSLEY

"Seek Him"—Rogers  
 "Art Thou Weary"—Chadwick  
 "There's a Wideness"—Matthews  
 "I Lay My Sins"—Hawley  
 "Softly and Tenderly"—Thompson

## JOHN STANDERWICK

"Heavens Are Declaring"—Beethoven  
 "In Heavenly Love"—Parker  
 "Seek Ye The Lord"—Roberts

## MRS. HELEN W. ROSS

"Some Sweet Day"—Edwards  
 "Tarry With Me"—Baldwin  
 "Turn Ye"—Harker  
 "God of Our Fathers"—Scott  
 "Softly the Shades"—Spence  
 "More Love to Thee"—Marks  
 "Beautiful Garden"—Ackley

## W. J. WAKEFIELD

Shure's "Lincoln"  
 "America The Beautiful"—Scott  
 WINDSOR CASTLE—WITMINISTER  
 WINNIPEG, METROPOLITAN THEATRE  
 MR. SYDNEY H. NICHOLSON, Conductor

"O Canada"  
 "Jerusalem"  
 Purcell—Suite of Short Pieces  
 "Hail Gladdening Light"—Wood  
 "O Lord Look Down"—Battisill  
 T.: "Where E'er You Walk"—Handel  
 "O Clasp Your Hands"—Greene  
 "God is a Spirit"—Bennett  
 Violin: Parry—Romance  
 Bovee—Allegro  
 "Remember Not Lord"—Purcell  
 "Lift Up Your Hands"—Gibbons  
 "Let the Bright Seraphim"—Handel  
 "Come Let Us Join"—Beale  
 "It's Oh To be a Wild Wind"—Elgar  
 "Song of the Pedlar"—Williams  
 "The Nightingale"—Woolker  
 "Since Robin Hood"—Weelkes  
 "When Evening's Twilight"—Hattton  
 "Hide Not Thou Thy Face"—Farrant  
 "I Was Glad"—Parry  
 "Hear My Words"—Parry

## CAESAR FRANCK

## CHORALE AM

The last composition of the great "Belgian Bach," and one of the masterpieces of musical literature. Restless agitated passages alternate with the calm serenity of the chorale, and lead to a melody of supreme loveliness. After an elaborate development of the three themes, the Choral closes the work in a burst of magnificent triumphant chords.—ALEXANDER RUSSELL





## They Still Like Pictures

Music May be Sweet and Beautiful but the Picture is Inane  
And What Could Empty Heads Like Better than That?  
It's Your Own Fault if You're a Photoplayer

By J. VAN CLEFT COOPER

**I**T IS SAD but true. In spite of the best efforts of the motion picture organist, not to mention the orchestra, most people still go to the motion picture theater to see pictures and not to hear music. They would miss the music if it were not there but they accept as a matter of course, almost as though it were a part of the film itself. Probably as between two theaters with equally good pictures they will select the one having the better organist, but this will not deter them from going to the other theater if the poorer organist has the better picture. "The play's the thing" and all unconsciously they furnish a complete confirmation of Wagner's dictum that dramatic music, or music which accompanies action, should be heard subconsciously, never attracting attention to itself at the expense of the action but always heightening and intensifying the effect of that action.

If a person is following the stage or screen action his attention soon becomes so engrossed that he is but dimly conscious of the music. It is difficult to see and hear intelligently at the same time. One sense overpowers the other and either we become absorbed in the picture at the expense of the music or else we listen to the music and lose the fine points of the picture. No man can serve two

masters. No eye can see two things clearly at the same time.

Yet the eye is aware of a clash of color even though the outline of one of the objects may be indistinct. And so be we never so absorbed in the picture, let the organist hit a sour note or get the Trumpet on by mistake in a quiet love scene, and we know it instantly. So long as the music fits we do not hear it. It is only when it is wrong that we notice it. And herein lies a parable of life itself.

There are times when it is just as noticeable if the organist plays too soft as it is at other times if he plays too loud. I have seen and played films—and so have you—where we could use the full organ and wish we had twice as much and the audience would never hear the music. Yet the opposite is just as true and the incident has become a classic, of the organist in a Broadway house some years ago who played Nevin's *WATER SPRITES* throughout the entire scene where Douglas Fairbanks was demolishing the whole Mexican army single-handed. In those days there was another Broadway organist, since risen to stellar heights, who played practically an entire feature by improvising a tarantelle movement in F minor, at rare intervals hitting a major cadence, with a wailing Clarinet dominating the registration, going on like the brook forever through

quiet scenes, leave-takings, love scenes and what not. Such music by its very unfitness detracts attention from the film and directs it unfavorably toward itself, marring if not altogether ruining the whole presentation. I have forgotten the picture but I can still hear that Clarinet wailing its way through that F minor tarantelle with utter disregard for the screen.

There is a *rara avis*, however, who comes to the theater because, he says, the music will be good even though the picture may be poor. He is an optimist. Perhaps we should call him an opportunist, taking his music as he can find it. At any rate he must be hearing each piece of music by itself and losing sight of the combination of them all into a coherent musical entity, for in the nature of things, there is no such thing as a good musical score for a poor picture. The picture is the portrayal of emotion to the eye and the musical accompaniment is, or should be, the portrayal of that same emotion to the ear. The music should tell the same story as the picture.

So then if the picture is honest, if it delineates emotions such as we ourselves would feel if we were placed in the same situations as the screen characters, our musical accompaniment, so be it follows the picture and is also honest, will be good without any effort on our part. What theater organist has not experienced this and said, "That is an easy picture to play". On the other hand, if as is still too often the case, the characters react to situations as no one in real life was ever known to do, if the picture lies, if it is padded with meaningless action, if the comedy is lugged in by the ears because the director thinks there

should be some "comedy relief" here, we may put of our very souls into the music and the result will be a disjointed and patched-together thing which stirs no emotion save that of dissatisfaction.

It all goes back to the old basis of psychology and the longer I play pictures the more convinced I become that this is true. If the psychology of the picture is true it is a good picture whether it be a drama or a comedy. And if the psychology is false no power on earth can make it a good picture. But if it be a really good film, pieces of music which fit it like a glove will troop through our memory, the perfect love theme will occur to us from some forgotten corner of our mind, likely as not some tune we had not thought of for a long time, and we will score and play the whole picture without effort. But when we get the vacuously inane tweddle dum, hot to say dee, of which many pictures are still made in this day of grace and enlightenment, it is amazing how blank a normally intelligent mind can become. Then it is time to reach for the good old piano collections and play it through as far as necessary until the picture is done. The resulting "score" will be as good as any we could evolve in any other way and is made with infinitely less pains.

The only other way out is to burlesque the picture. There was a recent film, a fervid tale of the far North, full of melodrama and fearsome action. The story was so absurd and the acting so terrible that the audience tittered audibly in the most dramatic situations. The organist took his cue from this and the fun began. The audience was quick to catch the spirit of the thing and the titters grew to roars of laughter as the heroine sped across the frozen wastes on her dog sledge to her lover's aid to the tune of "JINGLE BELLS". Since the hero was a prisoner most of the time the love theme naturally became "THE PRISONER'S SONG". The heroine bade her father a touching farewell as she set out to rescue her lover well knowing her danger and that she might never live to tell the tale, to the old "GOOD-BY FOREVER" of Tosti's. She became entailed in the villain's web and he started out to seize her in his deadly embrace. The hero, escaped meanwhile, and present now with the villain, declares his intention of going along and thwarting the villain's nefarious schemes. Whereupon the villain remarks, "We'll both go together and may the best man win", which was pretty magnanimous for any villain, while the organ plays "For it's always fair weather when good fellows get together". And when the villain is killed, as all good



THE MARR & COLTON THEATER CONSOLE

In Victoria Theater, Rochester, N. Y., where Mr. R. Wilson Ross is featured on the Victoria staff. Mr. Ross was brought to the Victoria after having proved himself in several other cities, as an exponent of music for the masses, music to make the organ popular with its public. Marr & Colton make a specialty of their theater specifications and theater console when undertaking a theater contract. One of their instruments is numbered among the exclusive four to be given elevator-location on Broadway.

villains are, what do you supposed announced the melancholy fact? Yep, you are right. Chopins FUNERAL MARCH. This way the picture went over, the organist beguiled an otherwise deadly hour and the audience left the theater chuckling instead of complaining.

But to return to our text. Architecture has been called frozen music. The "music" in moving pictures is frozen into silence if not into inaction but it is none the less there and any picture may be analyzed in musical terminology. Having done this it is a simple matter to translate the picture into music. We have our *semplice*, *amoroso*, *con fervore*, *effetuoso*, *maestoso*, *appassionato*, *lamentoso*, *capriccioso*, *gioso*, and all the rest, while the tempo directions from *adagio* to *presto* stare us in the face as the speed of the action varies. How then can we make a good score if these "directions" are jumbled together in chaotic confusion instead of being marshalled in the broad rhythm with which they appear in a sonata or a symphony?

All art is one. What we call different arts, such as sculpture, painting, literature, poetry or music, are merely different manifestations of truth or beauty. And truth is always true and beauty is forever beautiful wherever they may be found. We may trace a remarkable parallel between arts and may indeed apply much the same type of criticism to one as to another. My old Seminary professor of English used to have us criticize any book according to five standards; viz., plot, characters, set-

ting, central truth or theme, and language. And these same canons may be used to measure a picture, except that "language" becomes "photography". Is the plot plausible or at least plausibly worked out and presented? Are the characters finely limned and not smearingly overdrawn? Are the settings good or is an obvious backdrop made to do duty for a picturesque landscape which was too much trouble to photograph from nature? Is the central truth, or theme—or shall we say text?—banal and trite or is it interesting and, rarest of all, original? Is the photography of the vintage of 1927 or 1910? And we might add one more canon, "acting", and ask whether the acting is natural or stilted, convincing or otherwise. If a picture can pass these tests we need have no hesitation in graduating it *magna cum laude* and even in admitting it into Phi Beta Kappa.

And here we meet with one of our real problems in playing pictures. We are handed all kinds to play. The actor is a specialist. He is either a comedian, a heavy, a character actor, a juvenile, or what not, and is cast only for those parts which he can play best. But the theater organist must be the entire stock company rolled into one. On the instant he must be able to play anything from the latest popular jazz misfortune to the Beethoven and Chaikovsky symphonies or the Wagner music dramas including everything between, frequently from memory, often in transposed keys, and all with equal facility. His musicianship must in fact be

broad, if not deeper, than that of Walter Damrosch or Vincent Lopez, for Damrosch never attempts jazz and Lopez studiously avoids symphonies. But the theater organist must be as good at one as at the other. Then if he also happens to have a working knowledge of harmony, counterpoint, composition and orchestration he will find all these roles useful in his stock company.

These things are more advantageous to the organist who is regarded as an organist and treated like a human being—oh, yes there are—than to those who are so unfortunate as to have to play in the big Broadway houses where the position of the organist is that of a highly skilled manual laborer and where he is treated with hardly as much consideration as a machine. Machines are expensive but organists are plentiful! The organist in such circumstances becomes nothing more nor less than an animated music roll which is inserted in the organ and which continues to play the same music in the same rotation as long as it is left there. Said music being the orchestral ten commandments which are revealed from above to the powers that be as they pre-view the picture, committed by them to tablets of paper and delivered to the Children of Orpheus, not to be transgressed upon pain of mortal sin.

What though the organist, with but ten digits and two pedal extremities—or four if you count heels—has difficulty in transcribing all the voices of the full orchestra to the organ? What though the orchestra hurries sound thin and colorless on the organ? Are not these things in the score and are they not therefore better than anything else the organist might play? What though there be in the score a dozen new compositions of a certain prolific composer, just sent over "complimentary" from the publisher's? Are they not in the score—the whole dozen—and do they not fit the picture better than aught else? How, indeed, could that picture have been scored if they had not arrived just as they did? Was not a "fox-trot ballad" scored as a love theme for so serious and imposing a film as "The Four Horsemen of the Apocalypse?" And was it not composed by the compiler of the score?

Stuff and nonsense! A fig for your orchestral scores! If you have an organist worthy of the name give him his head and he will turn you out an ORGAN SCORE which will fit the picture just as well and be infinitely better suited to the organ than all the orchestra scores ever devised by our eminent Broadway Toscaninis.

Let your organist delve into the scores of one Richard Wagner, who knew, if any ever did know, how to fit the music to the picture. Let him



MISS EDITH LANG

Whose book, *Musical Accompaniment of Motion Pictures*, has been selected for our own book page of recommendations to our readers.

adapt it not adopt Wagner's leit-motif system in his own scores. Let him lift out bodily certain dramatic formulas, such as the Fafner motif from Siegfried for the boding calm before the serpent strikes or for any slow moving and weird situation. Or the plot motif from the introduction to the second act of Lohengrin, for gruesome and ominous scenes. He will find in abundance pithy phases packed full of dramatic expression which he can use to fine effect in his improvising.

Let him not be afraid to score the picture as a whole rather than to fit each individual shot as though it had no relation to that which precedes and follows. He may be discovered playing a fox-trot for a murder scene, provided the orchestra in the cabaret where the murder was committed has not stopped playing. Or, as in "Greed," he may be found imitating an automatic piano in a cheap saloon throughout the discussion between two sordid characters, upon the outcome of which their whole future rests, because one of them put a nickel in the slot just before they set down at the table and frequent shots of the piano in action are to be seen during the discussion. But let not these discoveries disturb his equanimity. Let him rather trust his audience to see the connection. Most audiences have more dramatic and musical intelligence than they are ever given credit for.

And if he has a six-day job, out of and away from the nerve-racking atmosphere of our palaces, temples and shrines of the motion picture he will find himself able to devote to his work a mind that has been freshened by a thorough relaxation and forgetfulness

of the theatre for at least one day a week, capable of more nearly approximating his ideal, as well if not better paid than ever, appreciated by both management and public, neither of whom are afraid to give him a little touch of encouragement once in a while by saying so—in fact living rather than just existing.

## Up Broadway

BARDEL

A BEAUTIFUL forest fire was raging and the organ ensemble was rich in reeds, quite a relief from colorless diapasons of the cheaper sort. For quite a few minutes I enjoyed the reed coloring, and then began to tire of it. By the time the show was over I was thoroughly tired of it. If the organist had segregated the tonal families and given us moments of strings alone, or flutes alone, or diapasons; or even moments when something besides reeds dominated the ensemble, the effect would have been better.

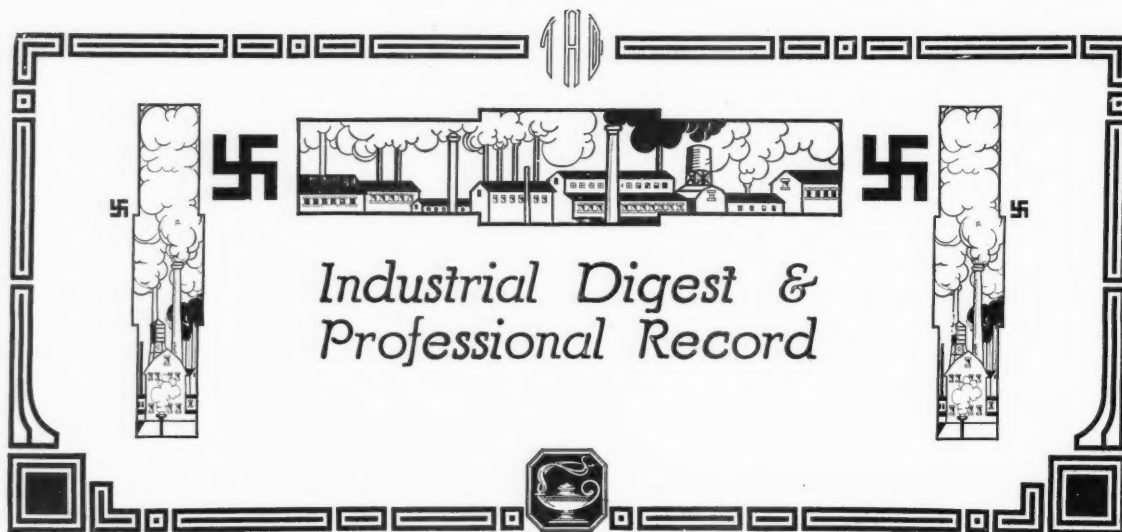
For the fire scenes the organist used rapidly repeated chords in one hand against an ordinary dramatic melody in the other, improvised perhaps, with good effect. Playing for pictures is easy if we have imagination. When the feature film ended, there was no climax on the organ; it merely died out meaninglessly. That is always an error. In the middle of a jazz number the organist fumbled badly with muddy legato and wrong notes; I couldn't see the reason. She should have played right along and tried to play her jazz well instead of trying to watch the screen or fit it too exactly. Nice clean playing is always superior to jumbled picture-fitting.

In one case the registration on jazz sounded like 16' and 2' which is always weak if continued very long; for relief it is fine, but not for the playing of a whole number unless that number be something special. In the mean time the organ began to sound more and more like a hurdy-gurdy; we need more registrational variety and the segregation of tone families—oh for a moment of strings alone.

The forte error was conspicuous; there were no pianissimo passages and a theater organist needs a lot of them. The comedy ended also without an organ climax; too bad. There was a pretty waltz used for the wild auto ride; it would have been better had it been played pianissimo; the monotony of forte is deadly.

The WOODEN SOLDIER MARCH was refreshing, snappily played, nice staccato; but again the jumble at the transition point between the movements. A romantic scene gave the first moment of real relief in a two-hour job; it was wholesome—a sweet melody, played softly and legato.





## Industrial Digest & Professional Record

### Builders' Brevities

Short Paragraphs Giving an Idea of Things of Interest to the Organ World

#### CASAVANT

dedicated a 3-39-2545 in St. Andrew's Kirk, St. John, N. B., April 10th, which makes one of the largest instruments in that section of Canada. Mrs. Frank Hodgson is organist and played a preludial recital of five numbers on the dedicatory program.

#### HALL ORGAN CO.

and Welte Mignon have severed their connection and the former is now again in the hands of its former owners and under their exclusive management.

#### MARR & COLTON

have completed the WSOE broadcasting organ for the Wisconsin News, Milwaukee, to be housed in a broadcasting auditorium especially built for the organ. The instrument is to be featured and its broadcasting is to be a main feature rather than a side issue.

Another broadcasting Marr & Colton is that built for the Admiral Theater and WBBM, with programs from 6:20 to 7:00 daily.

#### SKINNER ORGAN CO.

has issued another number of its justly popular Stop Open and Reed, handsomely illustrated with photos of Skinner installations and organists. Specifications included are:

Mutual Life, Newark, N. J.

Museum of Art, Toledo, Ohio

Bethesda, Palm Beach, Fla.

Stambaugh Memorial, Youngstown

The residence organ seems to be the theme of the booklet; certainly a Skinner console is a thing of beauty

in the home or studio. An insert booklet says, in reference to "your own orchestra in your own home at the price of an automobile" that the price is \$8,000 and up. Wholesomely suggestive.

A BELGIAN ORGAN  
JOSEPH STEVENS of Antwerp furnishes the stoplist of one of his newer instruments, dedicated in recital by Mr. L. van Kerkhoven and Mr. F. I. Peeters:

#### PEDAL

16 Bourdon	4 Flute
8 Octave	16 Bombarde
Bass	8 Trumpet

#### GREAT

16 Bourdon
8 Diapason
Salicional
Harm. Bourdon
4 Octave
- Fourniture
8 Trumpet
4 Clarion

#### SWELL

8 v. d. Gamba
Voix Celeste
Harm. Flute
4 Violina
- Tierce
- Quint
2 Doublette
8 H. Trumpet
Oboe
Tremulant

Couplers: G-P. S-P.

S-G 4, 8, 16.

Full Organ

Crescendos: Swell

#### HOOK & HASTINGS

THIRTIETH ANNIVERSARY OF THE  
PRESIDENT AND HUNDRETH YEAR  
OF THE BUSINESS CELEBRATED  
TOGETHER

TO CELEBRATE his thirtieth anniversary of connection with Hook & Hastings Co. Mr. Arthur L. Coburn, president of the Company, entertained as his guests at the Weston Golf Clubhouse, Kendal Green, Mass., his associates, the employees of the company, and the New York and Philadelphia representatives.

It was a most enjoyable event. After an informal reception all retired to the dining hall and enjoyed the banquet, following which Mr. Coburn gave in brief an outline of some of the changes which have taken place in the ranks since he started. Nearly thirty of the employees who were then with the Company are still active in the work; many have a record covering a still longer period.

Mr. Coburn announced that in addition to being experts as organ builders, there were many present who were talented in other directions, and some would follow his talk by furnishing

**ITEMS for the INDUSTRIAL DIGEST & PROFESSIONAL RECORD must be in our office before the first day of the month preceding date of issue. If an event is of so little importance that interest in it is likely to expire within the month, it cannot be given any mention here. A few 6' (small-type) pages in the back of the book are held each month for a condensed record of matters of less importance reaching the Editorial Office between the first and tenth of the month. A few advertising pages are held till the twentieth to accommodate those who consider their announcements too vital to wait the next issue.**

THE  
AMERICAN  
ORGANIST

## Buying Products of Art and Taste



**ALL** WORKS OF TASTE must bear a price in proportion to the skill, taste, time, expense, and risk attending their invention or manufacture. Those things called dear are, when justly estimated, the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap. Beautiful forms and compositions are not made by chance nor can they ever, in any material, be made at small expense. A composition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause for the rapid decay and entire destruction of arts and manufactures.

—JOHN RUSKIN

an entertainment. The first to respond was Mr. Conrod Olson, who used as an accompaniment for his songs a ukelele-banjo; his numbers were much appreciated, as were also the ballads rendered by Mr. Aldo Tassinari, whose fine tenor voice was very effective. Mr. Norman Jacobsen, the vicepresident of the firm, appeared in his Scotch costume and gave a group of Scotch stories in dialect, and rendered Scotch songs, followed by the Highland Fling and Sword Dance.

Following the entertainment three rousing cheers were given to the host, Mr. Coburn, and the party then adjourned to the bowling alleys. Contests between the bowlers of Kendal Green and those residing in Waltham proved exciting, and both teams rolled remarkably well. The Kendal Green contingent, however, came out victorious. It was a late hour before the clubhouse was deserted, and all expressed themselves as having had a very enjoyable evening.

Not only was this the thirtieth year

of Mr. Coburn's connection with the concern, but incidentally it is the one hundredth anniversary of the founding of the Hook & Hastings Company.

—CONTRIB.

### LORENZ PRIZE-WINNERS

FIRST prize \$150 was awarded to Mr. W. R. Waghorne, Texas Technological Institute; two second prizes, \$75 each, to Miss Rita Bowers and Miss Mary Roas, three third prizes to Mrs. A. K. Bixby, Mr. A. Monestel, and Mr. Clarence C. Robinson; six fourth prizes to Messrs. E. K. Heyser, Archie A. Mumma, Roy E. Nolte, Sydney Thomson, Alfred Wooler, and E. W. Wyatt.

### AMERICAN CONSERVATORY

VAN DUSEN pupils won two of the three cash prizes of the Illinois F.M.C.: Mr. Edward Eigenschenk won the Wm. H. Barnes \$250 prize; Mr. Whitner Byrne won the \$100 Austin prize.

### PACIFIC THEATER SCHOOL

of Seattle is initiating three contests for scholarships, the first includes a six-weeks intensive course of daily lessons for advanced students; the second allows a partial scholarship in theater playing to an advanced piano student who has not taken organ work; third scholarship is offered to present students of the School to continue six weeks of advanced study after completing the regular courses.

The School has a practise organ and a project machine, thus affording actual screen practise; it also has the use of the Roycroft Theatre, Seattle, and students are given opportunities to play relief shifts in several local theaters. Mr. T. F. Elwell is director of the School.

### Personal Items

What the Leaders in the Profession Are Thinking and Doing

#### MR. HUGH McAMIS

has played about 500 compositions as municipal organist on the Möller in San Antonio, Texas, since he opened it Oct. 17th, 1926, and 150,000 people have heard him; 14 programs were broadcast. His Sunday programs draw from 2000 to 3000 and his Wednesday audiences average 600.

#### MR. HAROLD GLEASON

gave a recital for the Canadian College of Organists in Toronto, another for the Guild in Baltimore, and a third at Wellesley College late in the season. This year he graduates eight organ pupils, six with Mus. Bac. degrees; his summer session, opening June 22nd, includes several courses.

#### MR. FIRMIN SWINNEN

played for the Guild in Columbus, Ohio, March 1st, and in Buffalo, April 21st; other Spring recitals were given on the Möller in Larkin Auditorium, Buffalo; Trenton, N. J.; Asbury Park, N. J.; West Chester, Pa.; Wilmington, Del.; two in Washington, D. C. In his capacity of special recitalist for the Du Pont Estate Mr. Swinnen plays both for the public (1st and 3rd Sundays) and for Mr. Du Pont and his invited guests privately. In regard to his method of making programs Mr. Swinnen says:

"Sometimes I put off programing a new composition for many weeks before I can find a suitable place for it on a program. I never put two numbers of the same kind, strength, rhythm, or color together; two or three numbers that sound alike on the same program will kill it. I map my programs on Monday, try them at the organ on Tuesday and make the final arrangement, so that Wednesday the program for the next Sunday goes to the printer." Mr. Swinnen's new Longwood Sketches are having unusual acceptance among recitalists.

MR. SAMUEL A. BALDWIN  
COLLEGE OF THE CITY OF NEW YORK  
1926-1927 SEASON

THE BOOKLET of recitals on the 4-84 Skinner in the Great Hall, unofficially New York's municipal organ recitals, includes programs 1077 to 1128, Oct. 17, 1926, to May 15, 1927, 52 recitals.

First recital Feb. 11, 1908  
1128 Recitals to date  
9110 Renditions of 1671 works  
52 Recitals this season  
462 Renditions of 262 works  
81 New works this season  
28 Sonatas and mvts., 50 times  
83 Transcriptions, 180 times  
130 Pieces, 171 times  
22 Bach, 61 times  
18 Wagner, 47 times  
8 Bossi, 18 times  
6 Beethoven, 10 times  
5 Guilmant, 7 times  
5 Schubert, 8 times

Among American organ composers represented this year were, in larger forms: Fotte, Jepson, Nevin, Thayer; and in smaller forms: Banks, Chaffin, Chadwick, Gaul, Held, McCollin, Phillips, Sowerby, Stoughton, Wood.



## Points and Viewpoints



HORATIO PARKER, COMPOSER  
By EDMUND S. ENDER

IN PERUSING the article extolling Deems Taylor as a Composer and recording success of his "THE KING'S HENCHMAN," I am delighted that an American Composer has achieved a successful Opera. There is one short phrase in that article, however, to which I take exception. I refer to the implication that Dr. Horatio Parker was not a composer. Do you not think that the one who wrote "HORA NOVISSIMA" has just claim to the title, Composer? I am willing to grant that Dr. Parker was not known as a successful opera writer and we do not see his name on orchestra programs of to-day; but in the contrapuntal idiom and in the music for the Episcopal Church I feel that he is justly entitled to be called a composer. I have heard many musicians express the opinion that Horatio William Parker was the greatest composer of choral works that America has produced.

Please do not infer that I am attempting to belittle the success of the composer of "THE KING'S HENCHMAN." I merely wish to acquaint those who might be led to believe otherwise that Dr. Parker was not only a college professor but was a cultured and erudite musician and also a composer.



MR. HUGH MCAMIS

Municipal Organist of San Antonio, Texas, where the new Möller Organ is bringing music twice a week to apparently hungry audiences. Mr. McAmis was T.A.O.'s Paris Representative during his prolonged residence in the French capitol and returned to America to give the opening recitals on the San Antonio Möller, remaining as official organist of that City.

## Recital Selections Confined Largely to Contemporary and Less Commonplace Numbers

MR. WARREN D. ALLEN

Chadwick—Fantasia E  
Barnes—Scherzo (Son. 1)  
Moline—Prayer and Cradle Song  
Nevin—Sonata Tripartite  
Marcello—Prelude Psalm XIX  
Concert—Sarabande Grave  
Rameau—Prelude. Musette. Majestueux  
Gaul—Little Bells of Lourdes  
Brewer—Thanksgiving Processional  
Gaul—Daguerrotype Old Mother  
Dizgle—Festal Procession  
Bingham—Cathedral Strains  
Bingham—Intercession  
Gaul—Christmas Pipes County Clare  
Funeral March Op. 26  
Andante Op. 67  
Minuet G  
Adagio (Son. Pathétique)  
Hallelujah Chorus

MR. FERDINAND V. ANDERSON

Debussy—Prelude Demoiselle  
Stebbins—Swan  
Bartlett—Toccata E

MR. SAMUEL A. BALDWIN

Bossi—Colloquy Swallows  
Nevin—Sonata Tripartite  
Phillips—Behind Clouds  
Dizgle—Choral Symphonique  
Lemare—Six Scenes Op. 134  
Chaffin—Eurydice  
Marsh—Japanese Color Prints  
Lynarski—Chanson Plaintive  
Lindoff—Prelude Pastorale  
Bonnet—Chant Triste  
Dupre—Suite Bretonne Op. 21  
Gaul—Easter on Mt. Rubidoux  
Yen—Concerto Gregoriano  
Sanders—Along the Way  
Chadwick—Fantasia E-f  
Meale—Song of Breeze  
Bossi—Beatitude  
Goldsworthy—Caprice  
Nevin—Sketches of City  
Dieckmann—Song of Sunshine  
Gaul—Cortège Japonais

MR. MARTIN W. BUSH

James—Meditation Ste. Clotilde  
Dethier—The Brook  
Bernard—Scherzo Caprice  
Gaul—From the Southland

\*MRS. J. H. CASSIDY

Gaul—Daguerrotype  
Swinnen—Oriental  
Buck—On the Coast  
Cassidy—Improvisation

MR. A. G. COLBORN  
STAPLETON—ENGLAND

Kinder—Souvenir  
Smart—Soaring  
Macdougall—Festal Study  
Kroeger—Festal March  
Cadman—Meditation  
Taylor—Impromptu No. 3  
Ashford—On the Lagoon  
Parker—Fantasia E

MR. HARRY E. COOPER

Beethoven—Adagio Sostenuto  
Guilmant—Sonata One  
Faulkes—Theme in E-f  
Lemare—Andantino D-f  
Offenbach—Barcarolle  
Callaerts—Intermezzo  
Saint-Saens—Danse Macabre

MR. ARTHUR R. CROLEY

Andrews—Coa Grazia  
Andrews—Sunset Shadows  
Fletcher—Fountain Reverie

†DR. CLARENCE DICKINSON

Weber—Overture Feischuetz  
Rinck—Rondo  
Pierne—In the Cathedral  
Dickson—Romance  
Rachmaninoff—Prelude Cm  
Yon—Primitive Organ  
Bach—Cathedral Prelude and Fugue  
Bach—Magdalena's March  
Dickinson—Romance  
Tschinkowsky—Finale (Pathétique)  
Monssorgsky—Oxcart  
Golowsky—Lullaby  
Hoffman—March of Wooden Soldiers  
Lidow—Music Box  
Old Dutch Cradle Song  
Sinling—Norwegian Rhapsody

†MR. ROWLAND W. DUNHAM

Hyde—Le Bonheur  
Bach—Allegro (Son. 2)  
James—Meditation Ste. Clotilde  
Franck—Third Choral in Am  
Gigout—Scherzo in E  
Baird—Evening Song  
Gale—Sunshine and Shadow  
Hollins—Spring Song  
Greinger—Irish Tune County Derry  
Dunham—Scotch Lullaby  
Widor—Toccata (Fifth)

\*MR. CLARENCE EDDY

Chauvet—Eventing Chimes  
Wood—Scenes (Northumberland)  
Yon—Speranza  
Guilmant—Scherzo (Son. 5)  
Hanson—Verneland  
Eddy—Thanksgiving Prelude and Fugue  
Mason—Cloister Scene  
Morgan—Fantasia Twtgwyn  
Fryeinger—Emmaus  
Groton—Afterglow  
Hawke—Southern Fantasy  
Russell—Basket Weaver  
Yon—Hymn of Glory  
Russell—Ste. Anne de Beaupre

MR. PAUL H. EICHMEYER

Maleingrean—Tumult in Praetorium  
Karg-Elert—Hymn to the Stars  
Andrews—Processional March

MRS. KATE ELIZABETH FOX

Nevin—Sonata Tripartite  
Moline—Prayer and Cradle Song  
Mulet—Carillon-Sortie  
Bonnet—Romance sans Paroles  
Callaerts—Intermezzo  
Volstenholme—The Answer  
Reubke—Allegro

MISS ELLEN FULTON

Mendelssohn—Sonata 3  
Durand—Annette et Lubin  
Gretchaninoff—Cradle Song  
Vierne—Scherzo (Second)  
Saint-Saens—Benediction Nuptiale  
Dubois—Chorus Magnus

MR. HUGO GOODWIN

Bonnet—Second Legend  
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DURING the week of May 2nd, Music Week, the Society conducted a series of model motion-picture and music programs at the Wanamaker Auditorium. In this undertaking, they had the cooperation of the Auditorium management and of the Metro-Goldwyn-Mayer, Paramount, Warner Brothers, and United Artists film-producing organizations. The picture accompaniments were rendered on the Wanamaker Auditorium organ by members of the Society.

May 2nd, J. M. Coopersmith, of the Capitol, played "The King of Kings" feature production, and rendered the

following program: Berceuse, Vienne; Arabesque, Vienne; A Navajo Lullaby, J. M. Coopersmith; Woodwind Octet and two horns, The Reed-grown Waters, freely transcribed from one of the Seven Pastels for organ by Karg-Elert, by J. M. Coopersmith. Feature Picture: "Flesh and the Devil," by courtesy of Metro-Goldwyn-Mayer Corp'n. In connection with Mr. Coopersmith's program, there was an address by Reginald McAll, president of the N. A. O., and an introductory address by Miss Vera Kitchener, acting president of the Society.

The program May 3rd was rendered by Walter Henry Litt, of the Brooklyn Strand, who played an organ accompaniment to "The Winning of Barbara Worth." Mr. Litt's solo number was a Wagnerian Fantasy of his own arrangement. An address was made by Senator Emerson L. Richards on "The Organ and the Motion Picture."

May 4th the organist was Miss Henrietta Kamern, of Loew's Rio, and the speaker was Ernst Luz, music director of the Marcus Loew theatrical enterprises. The organ solo was Rhapsody in Blue, by Gershwin, and the feature was "Upstage," with Norma Shearer. Mr. Luz's subject was "Organizing Musical Entertainment for Motion Picture Theatres."

May 5th Thomas S. Borsa, of the Rialto, was the featured organist. His solos were 2nd Arabesque by Debussy, and Toccata in G by Th. DuBois. Mr. Borsa also accompanied the film, "Hotel Imperial," featuring Pola Negri. An address by Leonard Lieblich, Editor of the Musical Courier and Music Critic of the New York American, completed this day's program.

E. A. Hovdesven, of the Colony, gave the final demonstration of the series May 6th. Prior to his playing of the feature picture, "Tracked by the Police," with Rin-Tin-Tin, Mr. Hovdesven rendered the following solo numbers: Prelude and Fugue in C, Bach; Scherzo (form 4th), Widor; Andantino (Scheherazade), Rimsky-Korsakoff; Intermezzo, Callaerts; Fugale, Franck. In connection with this program there was an address by the eminent music critic of the New York Times, Olin Downes, who spoke on "The Music Critic and His Task."

The final day of Music Week, May 7th, was devoted to a program by the Madrigal Choir of the Institute of Musical Art, comprising fifty-four voices, with Mrs. Margaret Dessoff as conductor, and Dr. Alexander Russell, as organist.

April 26th a very interesting program was given at Loew's 83rd Street Theater, by Miss Margaret French: both pictures—a 2-reel comedy, "Smith's Visitor" and a color-film "Mona Lisa"—were played in excel-

lent style. The program itself was enjoyed by all; Dubois' Toccata, Kriesler's Schoen Rosemarie, Stoughton's Idyl, Saint-Saens' Deluge Prelude. Miss Kitchener gave a short talk and the meeting was adjourned with a vote of thanks to Miss French.

At the annual meeting and election of officers, Estey Studio, May 19th, the following were elected: President, Vera Kitchener; Vicepresident, Charles F. Mason; Recording Secretary, John Pfeiffer; Corresponding Secretary, Margaretta French; Treasurer, Edward Napier; Members-at-large: E. A. Hovdesven, Frederick Kinsley, Marsh McCurdy, and Fred M. Smith.

A supper-dance to be held at Henry's Chop House, 80th Street & Broadway, Manhattan, was decided on as the final event of the season.

The Society was congratulated by Dr. Alexander Russell, of the Wanamaker Auditorium, on the success of its series of demonstrations during Music Week.

—MARIE MOSIER GOTTLIEB

## British Echoes

By DR. ORLANDO MANSFIELD

IN CONTINUATION of my note upon the discontinuance of the Queen's Hall concerts, London, under the direction of Sir Henry Wood, it is gratifying to note that not only did the last concert evoke remarkable enthusiasm and appreciation, but a feeling has arisen among the English musical public generally that something must be done to secure the continuance of these historical orchestral concerts, and place them upon a really satisfactory financial basis, after their existence of thirty years including the tragic period of the Great War. Towards the end just mentioned two schemes have been formulated. Of these the first is sponsored by Mr. Lionel Powell, who proposes to erect by public aid or subscription a new concert hall at a probable cost of \$2,000,000, to accommodate 4000 people, with popular prices for admission. The second idea, not very original, but supported by Sir Henry Wood himself, and suggested by Dr. Eaglefield Hull, is to appeal to the Government, or to the London County Council, to support the concerts from the rates. A further suggestion, but one that does not seem at all likely to be a success, is that the matter should be taken up by the new manager of the Royal Albert Hall, Mr. C. B. Cochran. As the latter appears to be interested, for the most part, in "spectacular productions", Sir Henry and his orchestra, to say nothing of the music they would be likely to render or the manner of their rendition, would be

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singularly out of place. The end, however, is not yet. To the writer it seems that a present practical solution would be to utilize at popular prices such concert halls or theatres as London already possesses. The building of an adequate concert hall as a permanent home for these concerts could come afterwards or even be conquered at the same time. Thus, while the grass would be growing the poor horse would not be starving.

The son of the writer of these notes, who represents together with Dr. Alfred Hollins, the Organists' Benevolent League, in Scotland, has given an interesting organ recital in aid of the funds of this deserving institution in his church at Pollokshields, Glasgow. The program included his father's arrangement of the *Andante* from Beethoven's pastoral Sonata, recently published by the G. Schirmer Co., New York. The result of the recital may best be described as an artistic and financial success.

At Torquay, there passed away recently Mr. Roylands Smith, for many years an acquaintance of the writer, and who, although not noted as a composer or a performer, did excellent work amongst the country choirs of Devonshire in his office of Diocesan Choirmaster of the see of Exeter.

The town of Cheltenham, the residence for the time being of the present writer, has celebrated its connection with Gustav Holst by two municipally supported concerts, largely conducted by the composer, and devoted exclusively to his works.

The *Ave Maria* of Arcadelt has at last been proved to be a genuine composition of its credited composer, through the research of M. André Pirro, the Professor of Musical History in the University of Paris. This in spite of Saint-Saens' declaration to the contrary. The work, however was first published as a secular song, in 1554.

Like my readers, I am out to learn, and have just discovered from the correspondence columns of the Musical Times that a "booster" is a mechanism or a draw-stop controlling it, for the supplying of extra wind to high pressure reeds or for the augmenting of the wind supply generally. I imagined that when I left America in 1923 I thoroughly understood what a "booster" really was. It appears, however, that my knowledge at that time was not as complete as I then imagined it to be. Indeed, from the foregoing it would seem as if at that time and, for aught I know to the contrary, for some time since, I must have had a great deal more to learn!

Copies of the proposed revised Prayer Book of the Episcopal Church are available; it does not appear that the lot of the organist will be easier.

## Cleveland

By PAUL A. HEIDEMANN  
Official Representative

THE U. B. INTERESTS (Universal-Brody) have opened another new house. I quote the newspapers: "The console, or players desk, is the only part of the organ visible to the audience. In appearance, the console is similar to a piano, having the usual black and white keys played by the organist." What a relief, they may have been blue and pink, you never can tell, when the console is gilded. It is a 2m Kimball Unit, about 9r, the strings (both of them) being a little stronger than the usual that we have been accustomed to hearing from Kimball in this City. Both chambers are on the same side of the house, the piano attachment is in the pit. Mr. Edward Benedict of Chicago is guest organist, who, in his efforts to cue all effects, forgot to play some music. The other man, a Mr. Boehmer also of Chicago, played in a very pleasing manner; one could sit back, forget the organ and enjoy the picture in his setting.

Mr. Arthur W. Quimby gave an all-American program in his April 20 recital at the Cleveland Museum, which houses a Skinner. Three of the five numbers presented Clevelanders or former Clevelanders, being Bruce Simonds, Roger Sessions, Douglas Moore, Eric Delamater, and William Quincey Porter. With the exception of Delamater's number the entire program was played from manuscript.

Every year a Memory Contest is held, the contestants being school children from seven years up. Various numbers are played through the year, by victrolas in Musical Appreciation Classes. The music and their composers are discussed and explained by the teacher. Since the coming of the radio they are also broadcast. I remember when these contests first started, theater organists received a list that was to be played at the final affair, and were asked to co-operate and feature them so as to familiarize the public with them, but they failed to respond, and we no longer receive the list. The feeling in general was: Where is the brave man that can hold a theater-going public with real good music as a solo, when there are such great classics as "Crazy Tunes, Crazy Words!" The real contest will take place this year in Masonic Auditorium. For every perfect paper, honor pins will be awarded and a pennant will be on display in the school getting the highest percentage. Lourdes Academy is the only school holding the honor of having the same group in the memory contest since these contests began, seven years ago. The numbers will be played by the Cleveland Orchestra, under Arthur H. Shepherd who is conductor for all the children's concerts.

An article from one of the Sunday papers has a good word for the theater organist. "Organists in the neighborhood theaters at one time rattled off almost any kind of music while a picture was being screened, not a note of which the audience could remember. Things are vastly different now and the music accompaniments are becoming relatively as important as the films themselves." It's not much nor long, but it may lead to a time when the organist will be mentioned for his good or bad work. And then, maybe, he'll get a raise—or canned.

denominational Thanksgiving service a very flourishing demonstration of the possibility. Every denomination is represented in that service. In his former Temple Beth El, on Woodward Ave., which has been turned into a most beautiful playhouse and school of the dramatic and allied arts; during Lent every year it is the scene of a series of Sunday afternoon services, one of which has Dr. Franklin as preacher and our choir as assistants.

The "Bach-Passion," that miracle of loving labor on the part of Osip Gabrilowitsch, had two performances this year, both of which were "sold out" long in advance. If a chorus and orchestra, and soloists could stand the strain, I believe he could fill our lovely Orchestra Hall every evening during Holy Week. To me the reverence and attention and obvious devotion Mr. Gabrilowitsch draws from his audiences, many of whom are Jews (and, dare I say it, many of those "who come to scoff") is another evidence of the possibility of religious unity (when music is the welding medium) at least as to the fundamentals.

I missed Chandler Goldthwaite's appearance with our orchestra in one of the Sunday afternoon series, but am told that for the first time the organ received adequate illustration, both in material used and in performance. Which, having heard Mr. Goldthwaite both in recital and in his accompanying of the *Bach Passion*, I am prepared to believe.

That sterling musician and man Bendetson Netzorg is to lead as President the destinies of the Bohemians this next year. It is a worthy reward for as earnest, unselfish work as any musician has ever done. The fund for indigent (not indignant) Musicians is started with a nucleus of several hundred dollars as the net result of the first public dinner party.

The Orpheus club closed its season with a new altitude attained in its second concert. The especial number requiring comment was Mr. Morse's transcription of a Beethoven piano sonata movement for humming chorus. He called it a "Song Without words," and he did well. Only it made Beethoven's piano sound like a "steal engraving" when I tried it over next day. It was the slow movement from the "Appassionata" and should find early publication, and almost universal production. For the rest there was the usual variety ranging from Buck's "On the sea," to "Rolling down to Rio," Borodin, Wagner, and traditional Hungarian folk songs. The solo feature of the evening was a group of five compositions arranged and original for two pianos from Bach to Strauss (yes, the Blue Danube) played by two very talented and competent pupils of Mr. Morse, the Misses Gizi Szanto and June Lenox Wells, whose personal contrast in method and manner added much to their very remarkable ensemble.

The organists and choirmasters are all dead. F. A. Mackaye of St. Paul's is to have a good rest in a trip to Europe, for which St. Paul's Cathedral has given him several extra months vacation and a fat check. Be good and do your work, and you will be happy.

We apologize to Mr. Henry Matheys for changing his name to Mathews in our recent issue. Having been roundly scolded by Mr. Tyler we won't do it again—if we can help it.—Ed.

## Detroit

by  
ABRAM  
RAY  
TYLER  
Official  
Representative



FASTER and Passover occurred on the same day this year, so the Festival spirit obtained throughout the religious world, a token, let us hope, of ultimate church-unity. As States have individuality and yet in our American practise have a central object, so is there any reason why the most individual of religious bodies may not have a common meeting ground? The very remarkable and sincere man it has been my privilege to associate with for the past sixteen years, Rabbi Leo M. Franklin, has produced in our annual inter-

## Harrisburg

by  
WILLIAM E.  
BRETZ  
Official  
Representative



SO MANY unusually fine choral services and cantatas were presented during Lent, Holy Week, and the Easter Season that it will be impossible to comment on all; we can only mention those of outstanding beauty and merit. "Seven Last Words" by DuBois was splendidly given in Messiah Lutheran on Good Friday under the able direction of Mrs. Lee Izer with the assistance of visiting soloists, a fine chorus choir and Mrs. Emma Hoffman





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Agony	Ghosts
etc.	etc.

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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at the console. This work was also presented at Camp Hill Methodist under Mrs. William Worcester with Mrs. J. Wesley Weaver at the organ and the assistance of a string orchestra.

The "CRUCIFIXION" by Stainer was heard only once this season and that at Camp Curtin Methodist under the direction of Miss Violette Cassel on Good Friday evening. This choir also gave "VICTORY DIVINE" by Marks on Easter.

"AT THE CROSS" by Protheroe was splendidly given in two churches: St. Stephens P.E. under Mr. Alfred C. Kuschwa, and at Augsburg Lutheran under Mrs. W. L. Wininger with Miss Irene Bressler at the console.

"OLIVET TO CALVARY" was heard at Market Square Presbyterian under Mrs. Horace B. King with Miss Carrie Elvie Dwyer at the organ, and at First Lutheran, Carlisle, under Miss Clara B. Cromleigh. Also at New Cumberland Methodist under Mrs. Ada Culp Bowman with Miss Lillian Grove at the console.

Other renditions were "THE CROSS" by Harker at Epworth M.E. under Mr. Stewart J. Dewey with Mrs. John A. Blough at the organ; "THE TRIUMPH OF THE CROSS" by Matthews at St. John's Reformed under Mrs. George W. Geide with Mrs. Elizabeth Dowhower, organist; and "STORY OF THE CROSS" by Buck at Memorial Lutheran under Mr. Gwilym Watkins with Miss Rose Parkhill at the organ.

The Wednesday Club presented a Lenten Choral Concert in Pine St. Presbyterian on the 13th. The guest organist was Mr. Frank A. McCarrell, organist at Pine St.

Special Easter musical services of cantatas or carols were given at Derry St. U.B., First Presbyterian, Steelton, Bethlehem Lutheran, Covenant Presbyterian, First Baptist, Grace M. E., Christ Lutheran, Fifth St. M.E., Fourth Reformed, Market Square Presbyterian, Zion Lutheran, Pine St. Presbyterian, St. Stephen's P. E., Augsburg Lutheran, Redeemer Lutheran, Messiah Lutheran, and Stevens M. E.

The writer was guest soloist and accompanist for the Paxianz Choral Society in the presentation of "GALLA" by Gounod, "INFELAMMATUS" from "STARAT MATER" by Rossini and "NINETY-FIFTH PSALM" by Mendelssohn, in Zion Lutheran on the 28th and in Fifth St. M.E. on May 1st, when the program was broadcast through WPRC. Mr. Stanley G. Backenstoss is the director of this fine choral body.

## New York

by  
ALANSON  
WELLER  
Official  
Representative



WE WILL NOT attempt to describe in detail all the fine Easter music which it was the privilege of New Yorkers to hear this month but merely mention in passing two or three outstanding events. At St. Francis Xavier's a number of Pietro Yon's ecclesiastical works were heard. Mr. Yon is unrivalled in this type of composition, his works possess depth, originality, and brilliance. There were also several notable performances at the Cathedral of St. John the Divine. Across the river at the Garden City Cathedral Moore's "DARKEST HOUR" was heard with Maurice Garabrant at the magnificent 4m Casavant, and at the Church of the Messiah, Brooklyn, George A. Wilson gave a Bach program including the cantata "GOD'S TIME IS BEST" and a group of seven Passiontide Chorales for the organ. All were admirably done. Mr. Wilson's technic and musicianship being enhanced by his fine 4m Austin, one of the best things its builder ever did. Verdi's "REQUIEM" was excellently rendered at Tompkins Congregational under Edward K. Macrum despite the handicap of an organ viciously out of tune.

In addition to these services there were many fine performances of the old standbys. All were excellently done and all are without doubt excellent works, but how frequently we hear them and how seldom are we treated to such works as Rossini's effective "MOSES IN EGYPT," or his beautiful "MESSE SOLENELLE," or Franck's exquisite work of the

same name, or his "BEATITUDES," or any of the short Bach cantatas, not to mention countless works by contemporary American composers. In a city which probably has more fine organs and well equipped organists than any other in the world a little variety would certainly be welcome. The Capitol's contribution to the music of the season was a part of the Easter scene from "CAVALERIE" with chorus and orchestra and Dr. Mauro-Cottone at the console.

At the Paramount Jesse Crawford gave a most effective performance of "THE HOLY CITY" and the ensemble appeared in a "sacred" fantasia with an attractive stage setting. Closing recitals of this busy season included those of the Messrs Courboin and Baldwin. At the Boston Symphony's last Brooklyn concert the organ was featured in the Vivaldi Concerto, the solo part played by the regular staff organist.

Two excellent choral concerts helped to make this an interesting month. At Aeolian Hall April 25 the Choral Art Society of Philadelphia, under Dr. H. Alexander Mathews, gave a miscellaneous program which was thoroughly enjoyed. April 30 at Town Hall the N.Y.U. Glee Club under Alfred Greenfield gave a splendid account of themselves. The entire program was of such uniform excellence that it is hard to decide which numbers were best. Grieg's "NORSEMAN," a 17th Century German chorale, and the extract from Bach's "CHRISTMAS ORATORIO" impressed us particularly with the sincerity and musicianship of their rendition. Hugh Porter was at the organ and Keinald Werrenrath was soloist and also conducted one of his own compositions.

Metropolitan organists are already co-operating with the Registration Bureau of T. A.O.; the most alert organist in the territory has already planned his vacation and called upon the Bureau for a substitute for his morning services during July and August. Visitors to New York during the summer should not expect fabulous fees for their services but they can earn a comfortable little sum if they register their intentions with the Bureau in ample time to permit the necessary arrangements for their filling summer vacation vacancies.

Aeolian Hall on West 42nd Street was closed ceremoniously May 1st; three square feet of platform was cut from the stage and rebuilt into the new Aeolian Hall at 54th Street and Fifth Avenue. Paderewski, Busoni, Stravinsky, Hofman, Yasaye, the late President Wilson, King Albert of Belgium—these are the character of personages who have used the old Aeolian Hall.

Mr. Rothafel of the new Roxy has offered 12,500 for a week's appearances of Fritz Kreisler, it is said.

New York University music students gave a concert of their own works in Wanamaker Auditorium April 29; Mr. Raymond Rogers played his own Variations and Fugue, and Passacaglia; Mr. Carl Weinrich closed the program with Lis Variations and Fugue, and Gigue.

The Guild celebrated Founders Day with a dinner April 28. The Annual Meeting and election was held May 23: the ticket proposed and the members elected the following: Warden, Frank L. Sealy, A.G.O.; F.A.G.O.; Subwarden, David McK. Williams, Mus. Doc., F.A.G.O.; Sec'y, Channing Lefebvre, F.A.G.O.; Treas., Charles Bigelow Ford, A.G.O.; Registrar, S. Lewis Elmer, A.A.G.O.; Librarian, James W. Blecker, A.A.G.O.; Auditors, Oscar Franklin Comstock, F.A.G.O.; J. Trevor Garney, F.A.G.O.; Chaplain, Dr. Ernest M. Stires. The ticket proposed eight Councilmen from whom five were to be and were elected.

The N.A.O. held a Spring Gettogether May 10. Dr. T. Tertius Noble's 14th year at St. Thomas' Church was celebrated May 1st both by the Association and by the Church where the service was by request confined to the compositions of Dr. Noble.

Music Week in New York was celebrated most fittingly in Wanamaker Auditorium May 2 to 7 in cooperation with the S.T.O. and the N.A.O.: Motion Picture Demonstrations from 2nd to 6th.

May 2: Addresses by Miss Vera Kitchener and Mr. Reginald McCall; organ solos by J. M. Coopersmith; Feature Film accompanied by Mr. Coopersmith.

May 3: Addresses by Mr. Ronald Oliphant and Senator Emerson L. Richards; organ solo by Mr. Walter Henry Litt; Feature Film "Winning of Barbara Worth" played by Mr. Litt.

May 4: Addresses by Mr. Edward Napier and Mr. Ernest Luz; organ solo and Feature Film "Upstage" played by Miss Henrietta Kamern.

May 5: Addresses by Mr. Napier and Mr. Leonard Lieblich; organ solos and Feature Film "Hotel Imperial" played by Mr. Thomas S. Borsas.

May 6: Addresses by Mr. Frank Stewart Adams and Mr. Olin Downes; organ solos and Feature Film "Tracked by the Police" played by Mr. E. A. Hovdesven.

May 7: Organ and Choral, the Madrigal Choir, Mrs. Margarete Dessoff, conductor; Dr. Alexander Russell, playing organ solos.

Dr. Russell, of the Wanamaker Concert Direction, also presented an elaborate Beethoven Centenary in the Philadelphia Wanamaker Auditorium.

## Oberlin

By GEORGE O. LILLICH

Oberlin Correspondent

MR. ARTHUR CROLEY, of last year's graduating class, has been appointed to the First Congregational of Kalamazoo, Michigan. He will have both adult and junior choirs.

Mr. Edward C. Colcord '28 gave a recital at the Wayne Street Presbyterian, Fort Wayne, Ind., April 10th.

Mr. Leslie Spellman '28 is now playing a new 3-30 Austin at the First Congregational, Lorain, Ohio.

The Musical Union of 250 voices, under the direction of Dr. George Whitfield Andrews, gave Elgar's "DREAM OF GERONTIUS" May 24th. Mr. Bruce Davis played the accompaniments for both soloists and chorus on the 4-80 Skinner.

Miss Luella Wilson of this year's class appeared in recital in Finney Chapel April 15th. Among other things she played Barnes' Op. 18, WALTZ SCENE from "Das Rheingold," and the Bach TOCCATA AND FUGUE (Doric.)

The choir of St. Andrews, Elyria, Ohio, was heard in their last musical service of the season May 29th. The program consisted of miscellaneous anthems including Mr. Baumgartner's "IN HIM WE LIVE."



## Omaha

by  
MARTIN W.  
BUSH  
Official  
Representative

FALLING IN LINE with the nation-wide observance of the Beethoven Centenary, Omaha musicians lent every effort and the week was literally filled with concerts, of orchestral, choral, instrumental, and chamber music, and songs, in homage to that master. Organists and choirmasters cooperated in practically all the churches as well, doing their best by using the few choral numbers practical for service purposes, and the few effective organ transcriptions of piano and orchestral music.

Church musicians provided most extensive music for the Lenten season, Good Friday, and Easter. Mr. Ben Stanley concluded his 20th Series of Sunday afternoon Lenten recitals at Trinity Cathedral. He generally enlisted the assistance of his choir, a violinist, or string quartet. Cantatas and oratorios were numerous on Good Friday and perfect weather conditions contributed to overflow attendance for all Easter services.

March 27th Mrs. Howard Kennedy of Calvary Baptist gave a recital on her 3m Hillgreen-Lane, featuring a Mendelssohn SONATA. Her choir and soloists assisted.

The Nebraska Chapter A.G.O. made its first leap in sponsoring an organ recital by a visiting artist on April 23rd. Rather than make the plunge alone they enlisted the cooperation of a Women's Society of the First Presbyterian and brought Mr. Pietro Yon to play at that church; from all appearances at this close date they seem to have made the financial grade nicely. Mr. Yon provided a sagaciously built program which happily compromised the tastes of the musicians and those who buy most

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of the tickets. He played in his wonted brilliant style, humanizing the instrument to a degree that awakened the real article of enthusiasm as one observes it at concerts of virtuoso pianists and violinists, which is decidedly more than can be said of the reactions left by some other players preceding him here. It is especially significant in this community because the future of Guild activities along these lines was absolutely contingent upon his success.

The Chapter entertained Mr. Yon at luncheon that day. Mr. J. H. Simms gracefully welcomed him on behalf of the Chapter and Mr. Yon responded with some interesting and informative observations concerning the organ recital business, organ music and transcriptions, and his own experiences with his compositions and publishers.

Mrs. Winifred Traynor Flanagan, A.A.G.O., of St. Cecilia's Cathedral, used a "Mass" by Mr. Yon on Sunday the 24th. The Composer was present and expressed pleasure at the competence with which it had been prepared and sung.

The much heralded new Riviera is now open. Very ornate and striking in its employment of Old Italian and several other styles of architecture, it houses a 4m Wurlitzer of 16 ranks, which, according to the press agents, equals an orchestra of 80 (one said 800). George Johnson, a talented young man from Chicago, is the organist. In obedience to the Editor's admonition for more news of the theater world, a "low down" on the music at this and other theatres will be forthcoming at a later date.

The Omaha Symphony Orchestra, Sander Harmati conductor, concluded its season on April 7 with the cooperation of a chorus of 250 made up of local choirs and choruses. They gave highly excellent performances of Moussorgsky's "CORONATION SCENE" from "BORIS," Borodin's "POLOVETZIAN DANCES," and the "TANNHAUSER MARCH." Beethoven's FIFTH SYMPHONY preceded the choral part of the program.

### Portland by FREDERICK W. GOODRICH Official Representative



THE INSTALLATION of new organs proceeds apace. A Reuter has been placed in the East side church of the Seventh Day Adventists, recently dedicated by that very capable musician, Mr. John Stark Evans, of the University of Oregon. Another Reuter has just been installed at the Pilgrim Congregational. Mr. Evans also dedicating it April 22. The Catholic Church of the Holy Redeemer has purchased a small Kilgen, which was used for the first time Easter Sunday. This church is doing very good work in the direction of liturgical music.

The Oregon A.G.O.'s is alive and flourishing. At a recent meeting Mr. Becker made an appeal for the Notre Dame (Paris) organ repair fund. The Guild gave a recital on the 3-40 Estey in Reed College May 1; Mrs. Winifred Worrell and Mr. Geo. Bottoms, First Unitarian, were the organists. Reed College is an ideal locale for a spring afternoon recital with its dignified scholastic buildings and its lovely campus all aglow with the fresh green of the season. The Guild gave another recital on the new organ of the Pilgrim Congregational May 8. This event concluded the season's work. Mr. Carl Denton has been a very genial, capable, and energetic Dean for the past two years. Preparations for the annual meeting are being made as these notes are being despatched from Portland.

"On to Eugene" is the slogan of the Oregon M.T.A. and in the beautiful University city of Eugene, 130 miles south of Portland, the annual convention is scheduled for May 25, 26 and 27. For the first time in the history of the Association the organ is being featured on the program. On "Portland Artist's Night," your Representative has been invited to play the Yon "CONCERTO GREGORIANO" and on "University Night" Mr. William R. Boone,

First Scientist, will play Handel's 4th CONCERTO with the University Orchestra. The discussions of the convention will include a forum on "The Organ" under the presidency of Mr. John Stark Evans.

Your Representative completed his twentieth year as organist and choir director of the Metropolitan Cathedral Church of the Immaculate Conception March 31. His loyal and devoted choir entertained him to dinner at one of the downtown restaurants on Easter Monday and presented him with an elk's tooth mounted in gold and platinum and suitably engraved. The Most Rev. Archbishop was present at the banquet and gave a wonderful boost to the choir and its director.

A few days ago your Representative had a conference with the tax assessor of the county in which this city is located as to the interpretation of the law concerning paid admission to churches for organ recitals and other events. The assessor assured him that a liberal interpretation of the law would at all times prevail and that these affairs could be given without any interference from his office. Having received this assurance special efforts will be made to insure the appearance of Mr. Palmer Christian and Mr. Marcel Lanquetuit.

Mr. Becker's series of organ recitals at Reed College are nearing the end. A recent recital of the series was given under the auspices of the Oregon A.G.O.

The Municipal Concerts are over for the season. Mr. Boone and Mr. Becker gave the last two of the organ programs. The concerts will be resumed in the Fall.

The next big event will be the pageant of "Rosaria" to be given in the fine Civic Stadium during the Rose Festival in June. Chas. Wakefield Cadman is composing the greater part of the music, which is to be sung by a chorus of one thousand and accompanied by a band of fifty pieces. Mr. John Britz, a very capable musician of the City, is in charge of the general music arrangements and the veteran chorus leader, Mr. W. H. Boyer, is training the singers. Efforts are being made to give the appropriate musical setting to each episode and your Representative has been called into conference for advice on the music of mediaeval, puritan, and colonial periods.

The organists are being recognized as impartial judges for various contests. Mr. Carl Denton and your Representative were on the board of judges for the district contests promoted by the N.F.M.C. The Western District comprises, Oregon, Washington, California and Arizona, no small territory. Mr. Denton acted as a judge for the contest recently held at Victoria and your Representative was one of the board of judges for the Wasco County Contest held at The Dalles, Oregon.

There are many changes to be noted in the theatre world of the city, but more of that anon. Matters are not sufficiently advanced for the press.

## St. Louis News Summary

By N. WELLS  
Official Representative

THE ST. LOUIS SYMPHONY united with the Appolo Club and the Morning Choral April 3 to bring its Pop Series to a close. The Appolo Club was founded thirty-three years ago with Mr. Alfred Robyn as conductor; during the last 25 years Mr. Charles Galloway has been conductor. The Morning Choral founded 35 years ago has been under Mr. Galloway's direction for almost 20 years. The principal choral numbers were Gounod's "GALLIA" and H. Alex Matthews' "RECRESSIONAL."

Under the auspices of the N.A.O. Missouri Chapter, Mr. Louis Vienne gave a splendid recital to an audience of 2000 at St. Xavier's Church April 3; he had only an hour to become acquainted with the instrument.

For the seventh time Stainer's "CRUCIFIXION" was sung at Vandervoorts Music Hall April 13 and 14 under the direction of Mr. Wm. Jenkins.

A splendid and very successful choral concert was given Palm Sunday by the St. Anthony's Choristers under the able direction of Mr. Christopher Hausner under the auspices of the A.G.O. St. Anthony's Church too was filled to capacity.

Mr. O. Wade Fallert introduced two interesting features at the Scottish Rite concert April 10; firstly a piano and organ duet,

Demarest's FANTASIE AND GRAND ARIA with Miss Anna Louise Petrie at the piano and Mr. Fallers at the organ; secondly Gounod's "GALLIA" sung by the Fallers Choral Club. Mr. Ernest R. Kroeger has resigned as organist of Delmar Baptist.

Mr. Charles Galloway gave the 7th recital at Washington University April 17.

The Appolo Club under Mr. Galloway's direction gave its 99th concert April 27.

The Eden Seminary Chorus gave its annual spring concert at Moolah Temple April 28 under the baton of Mr. Frederick Heifer.

The April meeting of the A.G.O. proved unusually interesting. It was held at Sheldon Memorial where Mrs. Frank Jewett is organist and who was the hostess. "Music in the Church Service" was freely discussed by Dr. Percival Chubb, from a ministers (and from a personal) standpoint; by Dr. J. J. Kessler, from a laymans' standpoint; and by Dr. Percy B. Eversden, from an organists standpoint. The meeting was well attended. The following officers were elected: Dean, Mr. Walter Wismar; Sub-Dean, Mr. Hugo Hagen; Secretary, Mrs. Doyno Neal; Treasurer, Miss Katherine Carmichael; Registrar, Mr. W. A. Langtry; Auditors, Mr. Grant McDonald, Mr. Vernon Henshie; Executive Committee, Mrs. Louise Gardner, Mrs. Christian Hausner, Mr. Carl Braun, Mrs. Clara Gibson.

Miss Eugenia Bair received a diploma in organ playing from Lindenwood College at St. Charles following a recital May 3.

A very busy and active organist is Mr. G. Herman Beck, organist at Emmans Church. His church choir lately gave an operetta which was so well received that it will be repeated by request.

The Eden Immanuel Choir gave the cantata "PENITENCE, PARDON AND PEACE" by Maunder May 1 under the direction of Mr. L. Buchmueller.

Mr. Albert V. Maurer gave a recital May 4 at his church at Fort Smith, Ark., under the auspices of the A.G.O. New Chapter.

## Youngstown

By INA F. HAZEN  
Special Correspondent

THE MOST IMPORTANT event in Youngstown's organ world this season has been the installation of a 4-69 Skinner in our beautiful new auditorium. Both organ and auditorium were made possible through the beneficence of the late Henry Stambaugh, for whom the building is named. The dedication recital was given by Mr. Charles M. Courboin and was a delight to all who heard it. An audience of over two thousand attended, thereby proving that paid organ recitals can be a success, as the lowest priced seats in the house sold for one dollar. Mr. Skinner was also present.

Mr. Rowland W. Dunham, who came to Youngstown last fall, has given two recitals at his church, the First Presbyterian, one in the nature of a debut for himself, the other to introduce their new Deagan Chimes to the public. The latter are very lovely, by the way, but the writer does not care particularly for the voicing of the remainder of the organ.

Mr. Dunham has proved himself a capable musician and made many friends since coming to our City.

Beethoven week was quite generally celebrated here. Two splendid programs were given by Mr. Harold Funkhouser at Temple Rodef Sholem and Westminster Presbyterian, both attracting large audiences. Mr. Funkhouser is a player of outstanding ability and a great favorite with Youngstown music lovers. The choir at Westminster presented Dubois' "SEVEN LAST WORDS" April 10th under his direction and the performance was most excellent, the organ accompaniment being particularly noteworthy.

The Strand Theater has recently installed a Wurlitzer. Since I have not heard it I can only say that it came none too soon, as its predecessor was certainly hard to listen to.

Mrs. F. B. Horn and her chorus choir of fifty voices gave an interesting rendition of Gounod's "REDEMPTION" April 17th. The choir was accompanied by organ, piano, and violins, and the result was a very satisfactory performance.

Easter in the other churches was celebrated with the usual number of musical services and pageants, Mr. Dunham presenting "EASTER DAWN" by Knight, and Mr. Jamison of Trinity M.E. "THE GLORY OF THE RESURRECTION" by Spross.